JANUARY 1, 1912

PRICE 25 CENTS

VOGUE

FASHIONS IN MOTORING



THE VOGUE COMPANY

CONDÉ NAST PRES

Stevens-Duryea



1912 Stevens-Duryea Sixes—Closed Car Models

Berlines—Limousines—Landaulets

THE Stevens-Duryea Six is a car of great power and flexibility, combined with the utmost comfort in riding. The *Easy Riding Quality* in all Stevens-Duryea Models is due largely to the elimination of the rigid support of the engine, clutch, fly-wheel and transmission to the frame in Stevens-Duryea Construction.

THREE POINT SUPPORT - UNIT POWER PLANT -

Interesting literature mailed upon request, but a visit to a Stevens-Duryea dealer, where you can examine the cars themselves, will prove more interesting to you.

Stevens-Duryea Company, Chicopee Falls, Mass.

Pioneer Builders of American Sixes.

TIFFANY & CO.

RESETTING, RECONSTRUCTING AND ENRICHING JEWELRY ARE AMONG TIFFANY & CO.'S SPECIALTIES OLD FASHIONED JEWELRY MAY BE RECONSTRUCTED INTO THE MOST MODERN AND ARTISTIC FORMS WITH OR WITHOUT THE ADDITION OF STONES

TIFFANY & CO.S BLUE BOOK GIVES PARTICULARS OF THEIR STOCK. THEIR MODERATE PRICES ARE A FEATURE OF THEIR BUSINESS

FIFTH AVENUE & 37TH STREET
NEW YORK

THE HAAS FABRICS, PARIS

WHITE TROPICAL SUITINGS FOR SOUTHERN WEAR

The new Haas fabrics in white tropical suitings, for Spring and Southern wear, are being shown by the best dressmakers and women's tailors. One of the Haas Blue Books of samples, just issued, is devoted entirely to authoritative white wool fabrics for the 1912 season.

The Haas white fabrics not only tailor well, but they also have another advantage which women appreciate—they do not turn yellow.

Inasmuch as all the Haas fabrics are confined to the exclusive trade, Haas Brothers maintain a much higher standard of quality than is necessary for fabrics sold to the general trade.

HAAS BROTHERS

American Distributing Offices

303-305 FIFTH AVENUE NEW YORK

Advance Spring Models, Lingerie Waists at Special Prices.



Women's Sizes: 32 to 44 Bust. Misses' Sizes: 14 to 20 years.

V 52— HAND-MADE, HAND-EMBROIDERED, REAL LACE TRIMMED WAIST of French batiste, hand-embroidered and trimmed with a medallion of Venetian lace, front, back and sleeves of waist finely tucked and inserted with real Cluny lace..... Value, **$13.50** SPECIAL **9.75**

V 54— HAND-EMBROIDERED REAL LACE TRIMMED WHITE FRENCH VOILE WAIST, made with hand scalloped vestee, trimmed with hand crochet buttons and button holes, cuffs to match, waist trimmed with Venice medallion and inserted with real Cluny lace..... Value, **$16.50** SPECIAL **12.75**

V 56— HAND-EMBROIDERED WAIST of fine white French voile, yoke daintily hand-embroidered in floral and eyelet pattern and outlined with hemstitched veining front, back and sleeves of waist finely tucked and trimmed with hand crochet buttons..... Value, **$11.50** SPECIAL **7.50**

V 58— HAND-MADE WAIST of white French batiste, daintily tucked, trimmed with real Irish lace and veining, plaited frill hand scalloped and embroidered in English eyelet pattern..... Value, **$11.50** SPECIAL **7.50**

V 60— HAND-MADE, HAND-EMBROIDERED, FINE WHITE FRENCH VOILE WAIST, yoke of Venetian lace medallions, insertion and hand embroidery, front, back and sleeves of waist trimmed with Venetian insertion and real Cluny beading..... Value, **$24.50** SPECIAL **18.50**

V 62— "PARFAIT" WAIST of sheer white batiste, front, back and sleeves daintily tucked, trimmed with fine Val. lace and veining, double frill, finely plaited, hand-embroidered, trimmed with lace.. Value, **$6.50** SPECIAL **4.50**

Above models made collarless at same prices.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK







THE Burgesser Tailored and Semi-Dress Hats for Early Spring combine the quality and style that charactize all models bearing this Trade Mark.

At all dealers throughout the United States and Canada.

Designed and Introduced by

A. D. BURGESSER & CO. 149-151 Fifth Avenue, New York City



Best & Co.

Annual Muslin Underwear Sale Week beginning January 2nd

Dainty French and Domestic Lingerie

FOR YOUNG WOMEN, MISSES AND GIRLS

Exquisite lace and hand-embroidered effects in Undergarments, Petticoats, Night Robes and Corset Covers.

Modes and materials in harmony with the current styles of fashionable dress.

Fine assortment of Boudoir Jackets, Dressing Sacques, Kimonos and House Negligees.

While the Lingerie shown is noticeably superior in fineness and making, prices are invariably the lowest for the qualities and workmanship employed.

FIFTH AVENUE AT THIRTY-FIFTH STREET **NEW YORK**

A Chance to Win Fifty Dollars by Writing a Letter to Vogue

"How much has VOGUE saved you during 1911?" For the best answer to this question we offer a prize of $50; for the next best, $25; and for all other letters available for publication, $10 each.

We have long wanted to make a fair estimate of the dollars and cents value of VOGUE. Has VOGUE enabled you to save money in 1911? And if so, how much?

As you know, one of the chief objects of VOGUE is to help its readers spend their money to the best advantage. In other words, VOGUE aims to give practical advice to the woman who wishes to dress smartly and to make her income go as far as possible. Now we want to know just how helpful VOGUE has been to you throughout 1911.

And to acknowledge in a practical manner your kindness in answering this question, we offer the prizes explained at the head of this page. A cash prize of $50 for the best letter, $25 for the next best, and special prizes of $10 each for all other letters available for publication.

The names of the writers will not be published.

How to Answer Our Question

Confine your letter closely to those features of VOGUE which have been a source of real economy to you. Do not strive for cleverness, nor for literary polish, but tell us clearly in just what ways VOGUE has made it possible for you to save money. Perhaps the four following suggestions will help you to write your letter:

1. What economies has VOGUE made possible for you, throughout 1911, in the choice of your wardrobe? Have you found, through VOGUE, more satisfactory dressmakers, milliners, specialty shops and department stores? Have you used VOGUE Patterns? Have the advance fashions presented by VOGUE enabled you to wear your clothes an extra season, and still be dressed in the mode of the day?

2. Has our department, "Smart Fashions for the Limited Incomes," been helpful to you in remodeling a wrap or gown that otherwise you might have discarded as quite hopeless?

3. Have you patronized our Shopping Department—and if so, have you been able to buy articles direct from New York at less than local prices? Have you been spared the necessity of making one or more expensive trips to the metropolis?

4. Has VOGUE saved you money in ways not suggested above—for example, in buying various articles mentioned in our Seen in the Shops Department, or in the advertising pages? Or has VOGUE's advice enabled you to economize in the choice of house furnishings, in the giving of entertainments, and in deciding what plays to see and what books to read?

You will see from the above that we want a very thoroughgoing and business like letter indeed. Give facts and figures wherever possible. The winner of our prize will undoubtedly tell us carefully just how she has used VOGUE, and just how much VOGUE has enabled her to save.

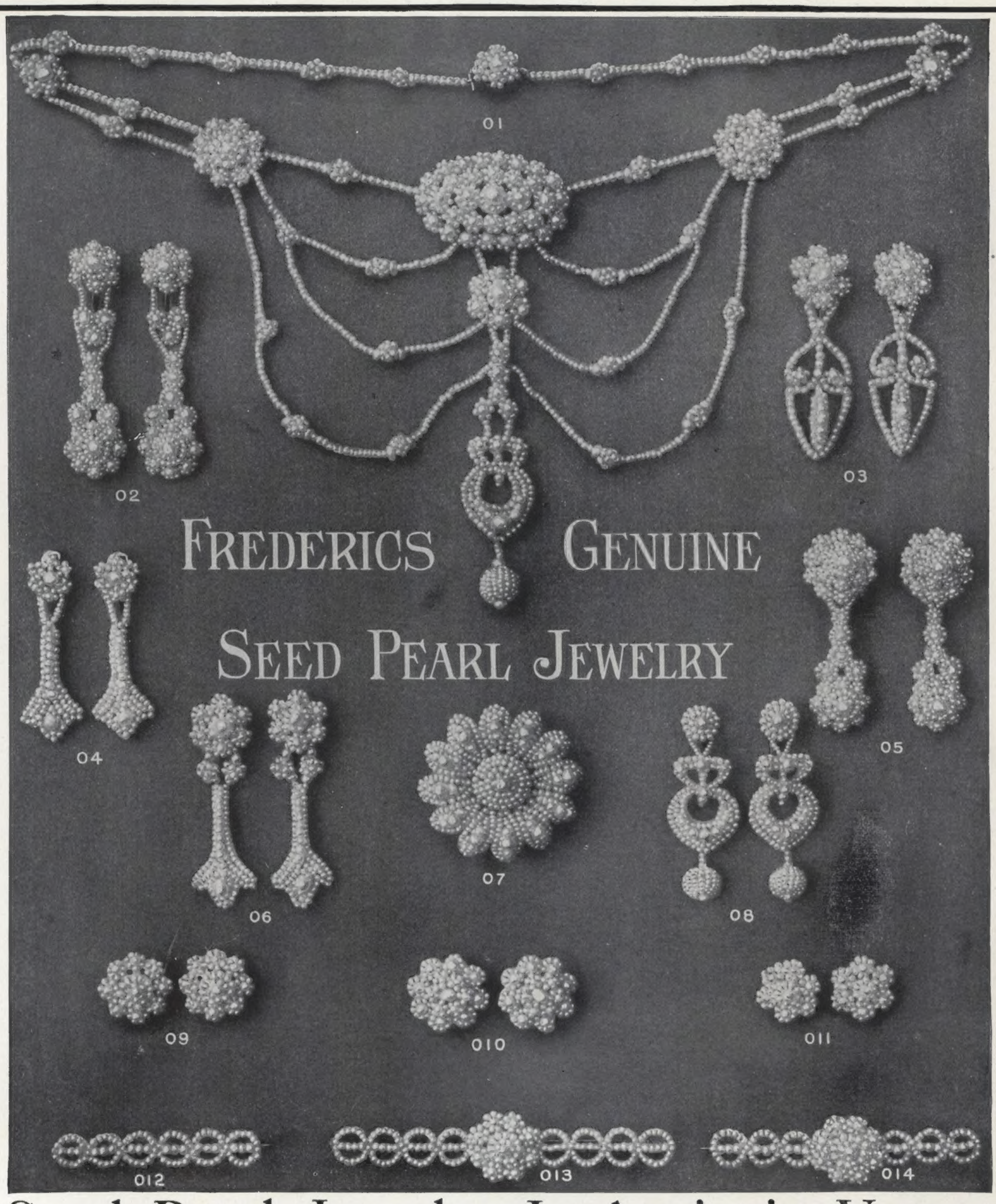
One word more. The actual size of the economies effected through VOGUE will weigh much less with us in awarding the prizes than the care you take in estimating them, and the clearness with which you explain them.

Any reader of VOGUE, whether or not a subscriber, may compete for these prizes. The first prize is $50, the second, $25, and there is an unlimited number of $10 awards. The names of the writers will not be published.

All letters must be in our hands by Monday, January 15th.
Prizes will be mailed to the winners on Wednesday, January 24th.

ADDRESS YOUR LETTER TO

The Editor of VOGUE, 443 Fourth Avenue, New York City



Seed Pearl Jewelry Is Again in Vogue

Its manufacture as revived by Frederic's is of the finest quality of genuine seed pearls applied with horse hair on Mother-of-Pearl, at prices much lower than the original old French pieces. We are prepared to alter and remodel any and all pieces of Seed Pearl Jewelry.

No. 01—Festoon Necklace	$125.00	No. 08—Pendant Earrings	$45.00
No. 02—Pendant Earrings	60.00	No. 09—Earrings	22.00
No. 03—Pendant Earrings	35.00	No. 010—Earrings	25.00
No. 04—Pendant Earrings	18.00	No. 011—Earrings	20.00
No. 05—Pendant Earrings	60.00	No. 012—Bar Pin	15.00
No. 06—Pendant Earrings	35.00	No. 013—Bar Pin	25.00
No. 07—Brooch	45.00	No. 014—Bar Pin	22.00

Any one of the earrings shown can be made into a pendant at half the price quoted for the pair of earrings.

Frederic's
Art Jeweler — New York
STORES:
905 Broadway, at 20th St.
1 West 34th Street,
Opposite Waldorf-Astoria

Address Mail Order No. 5-C West 37th Street

1912 Catalogue of Unusual Jewelry sent for 10c postage

Frederic's
Art Jeweler — New York
STORES:
479 Fifth Avenue, at 41st St.
28 Rue d'Hauteville
PARIS

"VIYELLA"

FLANNEL Reg'd

Winter Designs for 1911-12

"Viyella" ready-made Waists, Kimonos, Dresses, etc., for Women and Children can be obtained at the leading retail stores

Men's **"Viyella"** Flannel Shirts, Pajamas, Bath Robes, etc., can be obtained at all high class haberdashers

"Viyella" Flannel can also be obtained by the yard, in plain colors, stripes, tartan plaids, and fancy effects

Avoid imitations

FACSIMILE OF TICKET ON EVERY 2½ YARDS OF GOODS

DOES NOT SHRINK **"*Viyella*"** (Regd.) For FROCKS KNICKERBOCKERS. NIGHT DRESSES. DAY SHIRTS, PYJAMAS, etc.

Does Not Shrink



Fox-Stiefel & Co.

Motor Apparel and Dress Furs.

Fashionable Furs.

FUR *and* FUR LINED COATS
For MEN *and* WOMEN.
Also MUFFS *and* NECKPIECES
Sterling values tn MINK, FITCH, PERSIAN
BISAM SEAL, NATURAL
and CROSS FOX.
TOURING *and* TRAVELLING COATS
POLO *and* RAINCOATS *for*
MEN *and* WOMEN.
FUR ROBES, HATS *and* BONNETS.
GLOVES, BOOTS *and*
motoring accessories of every description.
CHAUFFEURS' SUITS, OVERCOATS
also UNIFORMS
ready to wear and to order.

Fall and Winter Catalog sent postpaid on request.

"Sole agents, Alfred Dunhill Motorities, London."

FIFTH AVE. & 34TH ST.
OPPOSITE THE WALDORF ASTORIA

Every Pair warranted to the wearer



No other Shield like it

DRESS SHIELD

THE SHIELD SUPREME

WHILE there may be other Dress Shields that are odorless when you buy them, the OMO Shields are the only Dress Shields that are odorless when you WEAR them.

They contain no rubber, are cool, light, white, do not chafe, absolutely moisture proof and washable.

At all good stores or a sample pair sent for 25c. Our "Dress Shield Brieflet" sent free.

THE OMO MANUFACTURING COMPANY
Dept. 9 :: :: MIDDLETOWN, CONNECTICUT

BONWIT TELLER & CO.

Outfitters to Women, Misses, Children, Infants

FIFTH AVENUE, NEW YORK



Remarkable Values in Blouses—Exclusive Styles

C-20—White satin, trimmed with frill of new shadow lace edged with chiffon. Piping and edgings in all colors to match suits. Pearl Buttons.
Value $9.50. **Special $5.95**

C-22—Chiffon in all shades to match suits. Trimmed with fichu of pointed escalloped net. Yoke of white chiffon and shadow lace. Very new.
Value $8.50. **Special $4.75**

C-24—White net. Wide and narrow frills down front, trimmed with satin buttons and embroidered loops on corresponding Gibson pleats in front and the back. Value $7 50. **Special $3.95**

C-25—Imported French hand-made waist; Valenciennes insertions. Trimmed with rosebuds of Irish crochet. Sidepleated frill, edged with Valenciennes, Value $6.00. **Special $3.95**

Bonwit Teller & Co.'s blouses are characteristically distinctive. The prevailing modes are reflected and emphasized in every model shown.

BONWIT TELLER & CO.

Fifth Avenue at 38th Street

MAIL, TELEPHONE, TELEGRAPH ORDERS RECEIVE PROMPT ATTENTION

Revillon Frères

FOUNDED 1723

Furs

FOR our Midwinter Sale, beginning January 1, our entire stock of made up fur garments will be offered at decided reductions. Correspondence invited.

Our book containing reproductions of the winter's leading models mailed without charge, on request.

19 West Thirty-Fourth Street, New York

LONG COATS

SHORT COATS

RUSSIAN SABLES

SILVER FOX

MUFFS AND SCARFS

MEN'S FUR COATS



S and X

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement and date written in the corner (e. g. 961-A, January 1st, 1911). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit the purchase-money for articles valued at $5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

WHITE fox stole, 107 inches long. Ends finished with brush and feet, fur one side only, with pillow muff to match. Good condition. $50. No. 515-A.

FOR SALE: Long stole and large muff Hudson Bay sable. Cost $500; will sell $250. Perfect condition. Also chinchilla collar, $15. No. 516-A.

SEVEN yards of old maline lace two inches wide. Exquisite for trousseau or collection. Price $75. Will send for examination to parties giving bank references. No. 517-A.

FOR SALE: 10⅞ yards duchess lace, four inches wide in perfect condition. Cost $18 per yard; sell $5 per yard. No. 521-A.

FOR SALE: Two imported hand made gowns: one white net, exquisitely hand embroidered, high neck, long sleeves. One fine batiste, elaborately hand embroidered and much baby Irish crochet lace. Cost $100 each. Price $25 each. Size 38. No. 522-A.

FOR SALE: Three Paisley shawls—one with white center, one red center and one all Paisley pattern. Cost $1,000 each; will sell for $400 apiece. No. 524-A.

NEARLY new black and white check dress and unlined coat to match. Trimmed with black braid and kid-Irish yoke. Size slight 36. Price $30. No. 525-A.

Professional Services

CONVENT educated young lady wishes position as companion or private secretary. Will travel if desired. Best references as to character and health. No. 118-C.

COMPANION, chaperon or homemaker. American of good family. Knowledge of French, Art, European shops, exceptional ability. Capable of entire management. Not entirely dependent on salary. No. 119-C.

Professional Services, Cont.

WANTED: A lady with artistic taste and refinement who is interested in interior decorations to invest small amount of money and services in business now being conducted by young man. References given and required. No. 120-C.

Miscellaneous

HANDSOME dark mink robe, 58 inches square, over 50 skins, perfect condition. Green broadcloth back. Would cost to-day $1,000; price $450. No. 495-A.

FOR SALE: A first edition of Oscar Wilde's, Lady Windermere's Fan, together with letter by the author criticising play, and giving his reasons for writing it. The combination making a most unique item. Neither letter or book will be sent for inspection, but arrangement can be made for seeing same. Price $100. No. 518-A.

LADIES' exquisite little watch, imported French design, beautifully enameled in blue and gold with cherub miniature, inset with eleven small diamonds. Keeps perfect time. Valued $350; sell $125. No. 519-A.

COLLECTION of genuine Indian trappings belonging at one time to an Indian chief; solid bead work, broad heavy belt, leggins, moccasins, knife shield and an odd piece supposed to be a head dress, valued about $300; sell for $50. No. 520-A.

OLD French china 100 years old, salmon and gold—265 pieces—very handsome. Property of George Washington's heirs. Four yards of embroidery belonging to Martha Washington. No. 526-A.

ACTRESS going abroad must dispose of valuable collection of jewels; diamond and emerald ring, pearl necklace, diamond lavelliére, diamond and pearl brooch. All these pieces made by Fifth Avenue firms will be sold for less than half their value. No dealers. No. 527-A.

TWELVE superb fruit plates each painted and signed by the famous painter Mons. A. Callox. As there are no duplicates of these plates anywhere, they are practically priceless. Can be seen in New York. Each plate a different subject. Price $200. Cost to import $370. No. 523-A.

Start the New Year With An "S and X" Advertisement

No matter where you live, you may always find an interested audience through the "S & X" Department.

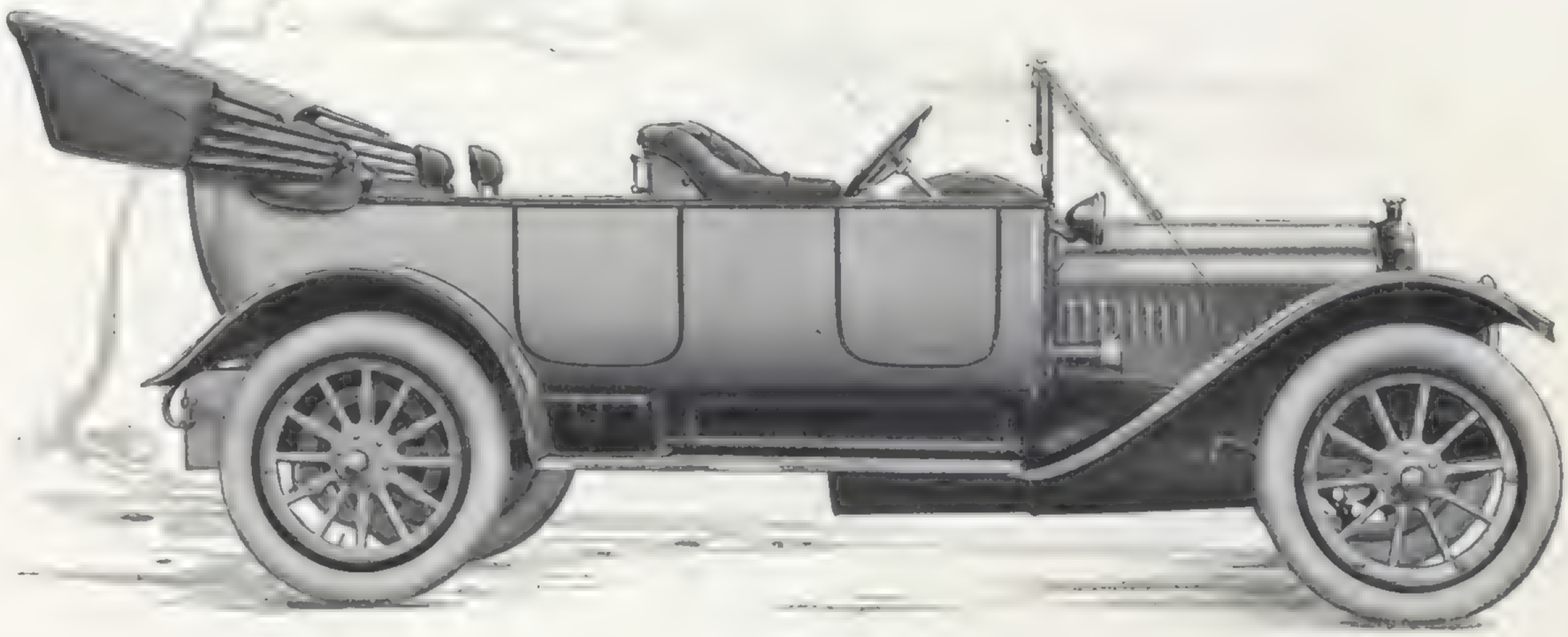
Among the articles bought and sold in December were gowns, table linen, rugs, furs, beads, etc., etc. A Florida woman bought from one of VOGUE's readers in New Haven a diamond pin valued at $225.00. The advertiser of a picture lived in Corsicana, Texas, and the buyer in Sayville, N. Y. The "S & X" makes light of distance, bridging the gap between women in every part of the country.

If you have not yet taken advantage of this extraordinarily convenient way of buying and selling all kinds of personal belongings, try an advertisement of your own. Or reply at once to some of the advertisements in this number. The "S & X" needs but a single trial to prove its usefulness.

For full particulars address

MANAGER "S & X" DEPARTMENT

VOGUE 443 Fourth Avenue New York



Are You One Who's Wondered?

PERHAPS you are among the hundreds of automobile enthusiasts—owners, drivers or just "lookers on"—who have wondered what The White Company would do were it to produce a six-cylinder car. Probably you've come to have a splendid respect for any car The White Company might produce as you have watched their models year after year since the automobile industry began. Perhaps you are prejudiced, but it's such a splendid prejudice, reaching back over years of actual performance, during which the name of "White" stood as a bulwark for reliability and thorough building. If you had this curiosity, to-day we are ready to satisfy it—in a six-cylinder "White."

It's hardly necessary to tell you the details of this car. The highest engineering authorities in the gasoline-engine world have reached very definite conclusions, and any car designed to-day would imitate closely the mechanical features of this six-cylinder "White."

The Simplest "Six"—The White

OF course we take considerable pride in telling you that it's built on the same identical lines as our "30's" and "40's"—it has the same marvelous simplicity which tells more than any word description of ours—that practically total absence of the paraphernalia that litter most engines, especially the more powerful types. Regarding the details of finish, body lines and equipment, The White Company would not be outdone. This six-cylinder "60" White is all a car should be in these respects—possibly just a little more—because it has the advantage of being produced to-day instead of yesterday. Built as we like to build motor cars, there is only a limited number of these cars to be produced this season. They're going pretty rapidly, order after order having been filled without even a photograph, a blue-print or a car to show. This isn't a cry of "wolf," but just a plain statement to our friends—to those who want this highest expression of an automobile as interpreted by the great White factory. We would not disappoint you if we could help it—you can help it by getting your appointment for a demonstration early.

Appointments for demonstrations in all principal cities on or after January first.

The White Company

804 East 79th Street, Cleveland, Ohio

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

One year, (payable in advance) **$40.00**
One year, (payable monthly, in advance, subject to 5% cash discount) .. **$50.00**
Single insertions, (payable in advance, subject to 5% cash discount) . **$2.50**

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue. 443 Fourth ave., New York.

Art Schools

N. Y. School of Fine and Applied Art. A school for practical art expressed in Costume, Interior Decoration, and Advertising. Circular, Susan F. Bissell, 2237-9 Broadway, N. Y.

Boas, Feathers, etc.

MME. APHE, PICAUT
OSTRICH BOAS AND FEATHERS.
Repairing, Cleaning and Dyeing.
38 West 34th Street. New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest, "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

BRIDGE and Auction scientifically taught classes and private instruction, day or evening. Inference and concentration a specialty. Address Bridge, Room 119, 147 4th Ave., N. Y.

Champagnes

Deutz & Gelderman, Gold Lack. The Finest vintage champagne imported to this country. The Ritz Company, 31 West 44th St., N. Y. Sole Agents for U. S.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shaddle, 38 W. 33 St. Tel. 7537 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

WEE FOLKS OUTFITTER
Individual smart frocks and coats for Misses and Children. Miss Elaine, 401 West End Ave., corner 79th St., N. Y. Tel. 9071 Schuyler.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., N. Y.

Cleaners and Dyers

MME. PAULINE
CLEANING & DYEING
House and Street Gowns, Laces, Chiffons, etc., 233 W. 14th St. Branch, 8 W. 39th St., N. Y.

REES & REES, Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236 East 40th Street, New York City.

LEWANDOS, America's Greatest Cleaners and Dyers, Boston, Mass., 284 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1633 Chestnut Street.

Lewandos-Branches, Washington, Albany, Rochester, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge, Worcester, Springfield, Portland.

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 666 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

Knickerbocker Cleaning Co.
New York Paris Newport
492 East 31st Street New York
High class cleaners and dyers.

Cleaning for Half a Century is our guarantee that your valuable gowns, waists, laces, will be perfectly done. Write Brossy's French Dyers, Cleaners, Detroit, Michigan.

Corsets

MME. ZUGSCHWERT
Custom Corsets. All Designs.
Latest Creations in Lingerie.
Republic Building, 209 State Street. Chicago.

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE.
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

Corsets—Cont.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., N. Y. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd St., New York.

Exclusive Goodwin Corsetieres
Trained to represent us in all localities not now having Goodwin shops. 373 Fifth Ave., N. Y.

MISS AHERN
"The Directoire Corset" to REDUCE THE FIGURE. Re-orders require no fitting. 76 W. 48th St., New York. Tel. 1909 Bryant.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 21 W. 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail Orders. 125 W. 56th St., N. Y.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

E. WATSON, Elastic Corsets, Bust, Hip and Abdominal reducers. Elastic stockings. Maternity corsets. 18-20 W. 34th St., Tel. 3140 Murray Hill.

Junoform Figure Improvers are necessary aids to well-dressed women. At all shops. Write for price list. Junoform Co., 269 So. 4th St., Philadelphia, Pa.

PEETZ Front Lace Corset. The highest art in corseting. Prices, $5.50 to $35. Made and sold only at 36 East 33rd St., New York.

KEAPSHAPE CORSETS. Bend sideways, backwards and forwards with the body. Never lose their shape. Moderate prices. Fit guaranteed. To-Kalon Corset Co., 28 W. 38 St. N. Y.

ADELINE DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N.Y. Tel. 3308 Mur. Hl.

Dancing

LOUIS H. CHALIF, Grad. Russian Imperial Ballet School. Classical, Aesthetic, Social dancing; body building and hygiene for ladies and children. 7 West 42nd St., N. Y.

CONSTANTINE, instructor of stage dancing. Russian, American, Aesthetic dances. Society waltzing and Boston for adults, children. C. Constantine, Berkeley Lyceum, 23 W. 44 St., N. Y.

Embroiderers

AIKEN & CO., 1 E. 28th St., N. Y. Hand and machine embroidery, heading and hemstitching to order. Also a variety of beads to match any color.

MRS. C. H. OTT, 10 W. 33rd St., N. Y. Embroidery, Stamping, Stamped Goods, Monograms a specialty. Waists and Tunics finished or stamped. Stamped Gowns. Mail orders filled.

Employment Agencies

MISS G. H. WHITE, agency, 2 W. 45th St., N. Y. Ph. 7789 Bry. Visiting housekeeper, secretary. Houses opened. First class help of all kinds. Hours 10-4. Sat. 10-12.

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Five years ago Miss Stevenson won first prize—a three months' trip to Europe—in a prize competition conducted by VOGUE. And in many other ways she has given us strong evidence of her interest in VOGUE.

It was not surprising, therefore, that when Miss Stevenson wanted to advertise the "Santa Claus Surprise Box," the latest creation of her ingenuity, she decided to place her first and only advertisement in the "Shoppers' & Buyers' Guide."

Her advertisement appeared but twice, in VOGUE dated respectively November 15th and December 1st. The total cost of her advertising was therefore only $5. And yet, from that little investment of five dollars Miss Stevenson received in a fortnight's time orders amounting to $62.50.

This installment of the Forum is being written on December 4th. It is accordingly fair to suppose that this sum of $62.50, large as it is in proportion to Miss Stevenson's expenditure of $5, represents by no means the complete return from her investment. It is interesting to know that she has received orders from California, Michigan, Texas, Georgia and Cuba, as well as from her own state of Pennsylvania and the neighboring Eastern states.

Miss Stevenson has written us the following letter, which is worth considering by everyone who is wondering where articles of real interest and merit can best be advertised:

December 2nd, 1911.

Manager "Shoppers' & Buyers' Guide,"
VOGUE, 443 Fourth Avenue, New York.

Dear Sir:—

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(Signed.) JANE GREY STEVENSON.

For full particulars about any part of the work of this department, address:

MANAGER SHOPPERS' & BUYERS' GUIDE,
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JANUARY 1st
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WHOLE NO. 942

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The Next VOGUE Will Be The
White and Southern Fashions Number

The charmingly Spring-like gowns and hats now being worn in the South—at Palm Beach and along the Riviera—will be discussed in the next VOGUE with an eye towards their future developments.

By examining these modes now one can predict what will be in fashion two—three—or even four months from to-day. And so the Editors of VOGUE have made the rounds of the great houses in Paris and New York, selecting the very best of their offerings designed for Southern wear. Glance at these models and you will be sure to detect the trend of the coming styles of Spring.

A review of the newest dress materials will give you yet another hint of the present drift of the fashions toward their final Spring form. There will also be a helpful and authoritative article on distinctive gowns for the elderly woman. Aside from the fashion news in the next VOGUE, Mr. A. E. U. Valentine contributes a beautifully illustrated article on "Tunis—the City of Color."

The regular Society news and photographs, and the VOGUE departments, will complete a number of great interest and charm. If you would like it delivered at your home, with the three following numbers, use the coupon at the foot of this page.

Clip Along This Line—Fill In—and Mail To-day.

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MRS. JAMES B. HAGGIN

Mrs. Haggin is a well-known hostess of Newport and New York, and her house-parties at her husband's famous stock-farm in Kentucky are regular events of the spring and autumn

VOGUE

THE EVOLUTION OF THE MOTOR CAR TO DATE

To Meet the Demands of Women Motorists the Latest Models Make Safety a Science, Luxury a Cult, and Simplicity of Control a Fine Art

LUXURY of appointment and simplicity of control are what mark the motor cars of to-day as distinctly of the minute. The largest car is readily manipulated by the veriest amateur. The smooth transit and fine build of the cars of the leading manufacturers make it evident that the uncomfortable period of noisy jolts and jars has passed, and that there is a smartness and dignity about a well-designed motor carriage unattainable by any other type of equipage. So that to cling to the old-time horse power in preference to a well-built, perfectly running motor is like insisting upon lighting one's house with "short sixes" instead of electricity.

SAFETY NOW A SCIENCE

Anything more hopelessly unmanageable or more dangerous than a skidding machine on a wet or greasy asphalt pavement does not exist. This terrifying possibility car builders now believe they can avoid by making cars lower to the ground, and so eliminating the top-like swirl to which the high built cars are liable. Symmetry of line has also been so perfectly achieved this season that it seems impossible for anything further to be accomplished in this respect. Yet the experience of years has proved that each twelve month introduces new beauties and utilities to add still further to the almost unequaled luxury of the expensive motor car.

ELIMINATING DIRT

The absence of driving chains does away with a great deal of the oil and dirt that is unavoidable in chain-driven cars. In the chainless Baker Electric a direct brake from foot lever to rear wheels, that is entirely reliable in operation, banishes the heavy strain upon the driving mechanism and renders it so simple that a woman can use it with ease even in the most congested thoroughfares. The resulting smoothness of motion renders this type of car especially suitable for invalids. According to the prediction made nine years ago, the chain drive has been abandoned by all standard electrics.

LUXURY OF MOTION

The Locomobile models for 1912 establiish a new standard of comfort and luxury in road travel. The ten-inch deep upholstery used on all the closed car models of the new Locomobile "Six" is considered a most important achievement for comfort, as the vibration and shock is thus so completely absorbed as to render it unnecessary to slow up for cross-walks, car tracks or rough places in the streets. On this account the manufacturers regard this car as the best hill climber they have built, and therefore well adapted to country runs, the charm of which lies in visits to remote places where roads are uncertain.

LONG MOTOR CAR TOURS

The motor car, lifted from the realm of fads and luxuries, has not only solved the transportation problem, but it has achieved notable successes in cross-continent runs. The Premier holds the record for the from-coast-to-coast tour in the amateur class. Twelve cars, driven by non-professionals, started from Atlantic City on the twenty-seventh of June and reached the Pacific coast on August fourteenth with not one car missing.

A WATERPROOF LUGGAGE COMPARTMENT

Recognizing the need for such an improvement, the Stoddard-Dayton Company has designed a compartment torpedo car with a roomy body wider than that of any of their other models, with a carrying capacity of not over two passengers, and having a waterproof and weatherproof luggage compartment which can be entered only by pulling forward the back of the seats. The Stoddard-Dayton seven-passenger limousine with half-front doors is a fine example of American coach building and gas engine practice, embodying numerous refinements which appeal particularly to the discriminating woman who secures in it every convenience and quite a few exclusive appointments. The body of this car is interchangeable with the touring body; the upholstering is done as desired by the customer, either in goatskin, Bedford cord or broadcloth.

A CAR FOR WOMEN

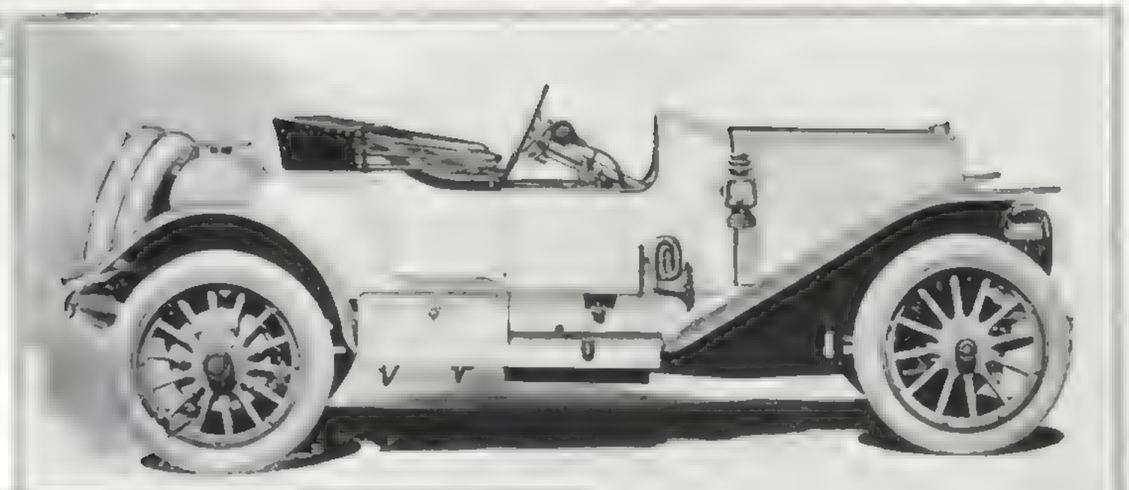
Simplicity and ease of control have always marked the Maxwell cars. The latest models of this make retain a design which has proved successful for many years and which is ideal for the smart fore-door bodies. This is the single clutch and brake pedal operated by the left foot, and the smaller pedal for accelerating the motor. The gear-shifting lever and the emergency brake are mounted inside of the body, at all times within easy reach of the driver, while the aluminum floor boards insure that cleanliness which women drivers especially demand.

GREYHOUND TRIMNESS

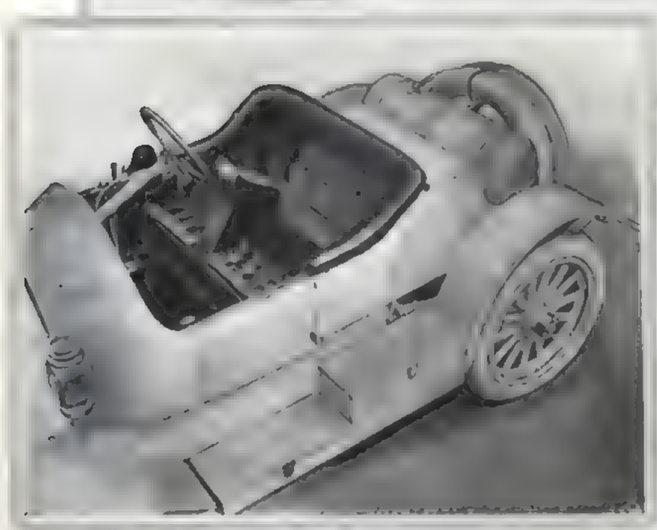
The White town cars are noted for their greyhound trimness and elegance. The four forward speeds with which all these cars are equipped give the special flexibility needed for threading crowded downtown streets. Their 1912 "40" gasoline touring car is designed for general, all-around service, having a graceful semi-torpedo, fore-door body which comfortably seats five persons, and a handsome long-line car of an attractive rakishness. This car, like all White gasoline cars, has a single ignition system, uses a high ten-



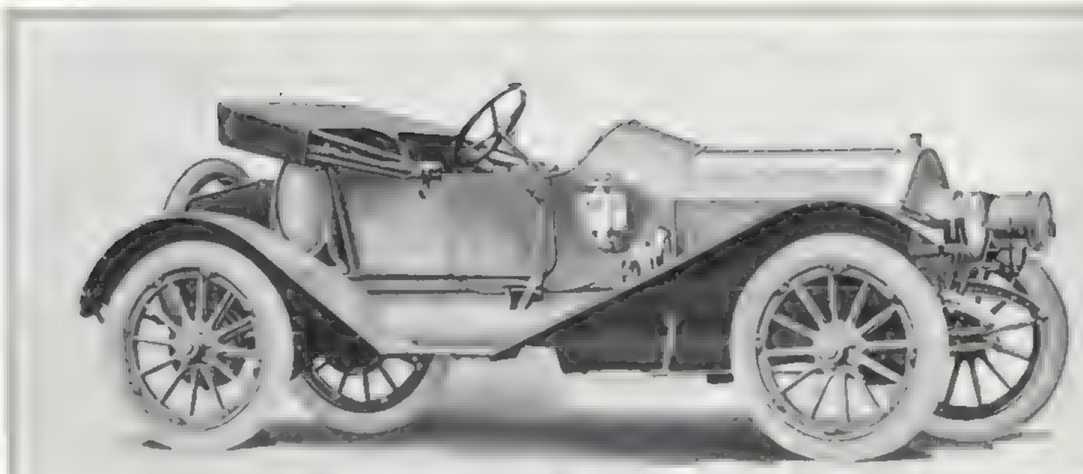
The new Hupp-Yeats Electric is luxuriously equipped for the woman who drives



Two-passenger touring Stoddard-Dayton with specially constructed weatherproof luggage compartment



An interior view of the Stoddard-Dayton luggage compartment, showing suitcases stored at the back



The Maxwell Mercury is a swift, moderate-priced roadster designed particularly to appeal to women drivers



View of Maxwell special control system, showing the advantageous placing of levers inside the vestibule



For town use the enclosed drive Locomobile coupé with its superb upholstery and daintily casemented windows is just the car for a discriminating taste



The Premier limousine for formal town use is extremely smart in appearance, and, because of its unusually large brake surface, is quickly controlled



For ever-ready runabout service nothing on the boulevards exceeds the trim little Baker Electrics



In the cosily heated interior of a Columbus Electric milady spins comfortably about in the coldest weather



sion magneto, which, with a compression release, eliminates every possibility of back-fire and makes the car a sure starter—a quarter turn is usually sufficient.

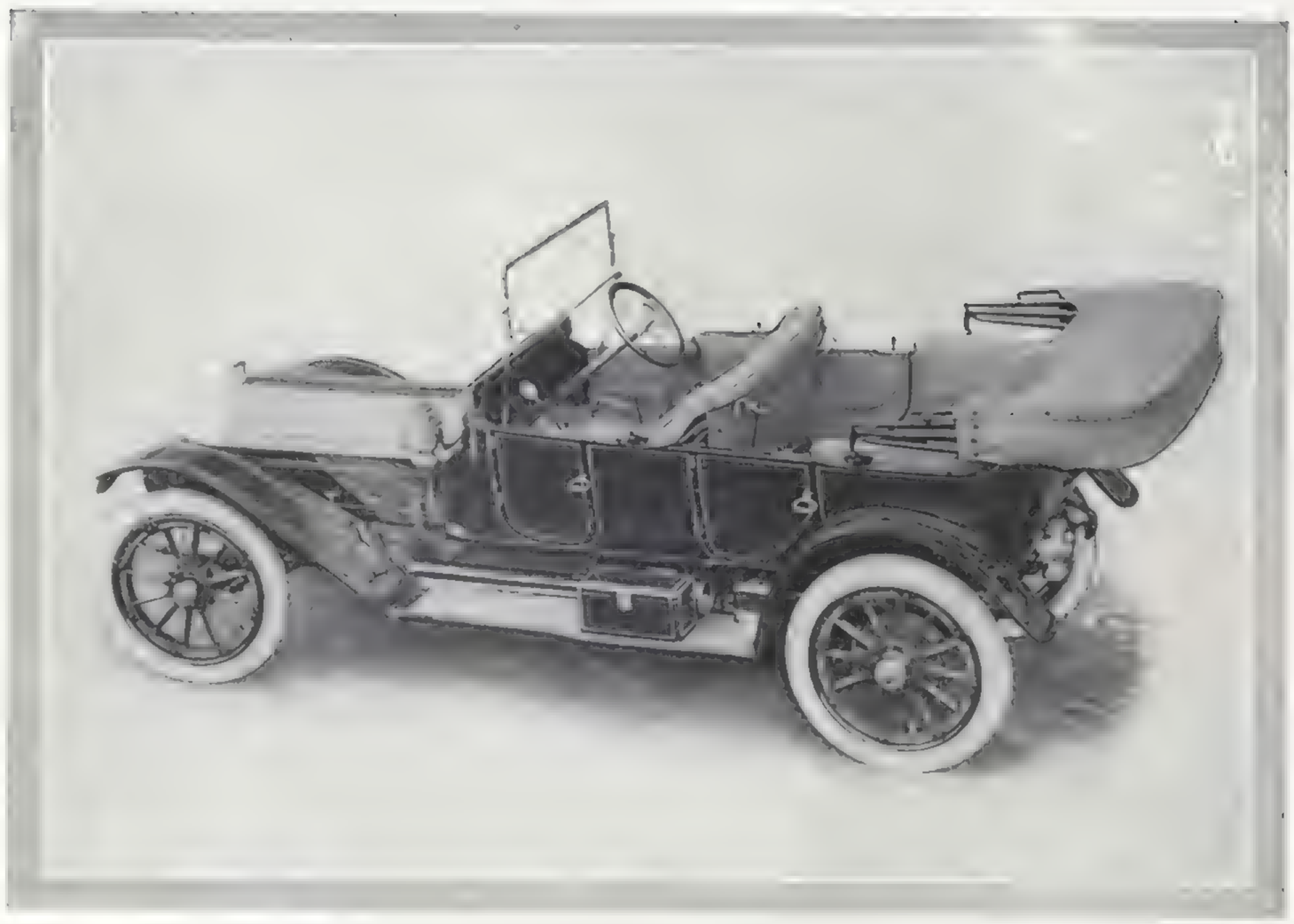
OPTIMISTIC FORECAST FOR WOMEN MOTORISTS

A marked feature of the coming Twelfth National Automobile Show at Madison Square Garden will be the many improvements for the convenience of women motorists. More capacious cars have required heavier engines, and consequently more muscle to start them. Many cars have therefore been too cumbersome for the woman driver. Now some manufacturers are fitting self-starting devices to their cars, and others are supplying devices which may be applied to almost any make of car.

A new feature of the Hupp-Yeats cars which will be exhibited at the show will appeal especially to women. This is the low-hung body which minimizes the danger of skidding. This, coupled with the long running board, makes entrance to, and egress from, the car delightfully easy. The interior is so arranged with a front and back seat that four passengers can be comfortably seated.

NEW STRAIGHT-LINE EFFECTS

The new straight-line effect is made especially prominent by a broad white stripe around the body of all the four and six-cylinder Alco models, the limousine, Berlin limousine, landaulet, seven-passenger touring car, petite tonneau and roadster. Conspicuous among the appointments are the marine windows at the back, the illuminated step, the window-opering device, the cluster of dome lights and the Pullman roof ventilating system. The ten-inch deep upholstery and the tilted seats at an unusual hight from the tonneau floor, insure great comfort. The marine windows in the corners give the driver a clear view to the rear on both sides. The touring cape top is supplied with a weather-proof slip cover. The Berlin limousine shows the Pullman raised roof with small ventilating windows at the sides. Concealed beneath the tonneau door is an electric light which, at night, is switched on automatically as the door opens and illuminates the step, thus assuring safety in alighting. The windows of the Alco Berlin are opened and closed by the turning of a handle—a convenience that does away with the annoyances of adjusting windows by the old methods.



Stevens-Duryea five-passenger torpedo, thoroughly equipped for long distance touring



In the 1912 Alco modeis the new straight-line effect is especially emphasized by the broad white striping on the body



All of the new White cars, equipped with four forward speeds, give special flexibility for threading crowded streets

CONSERVATIVE PROGRESSIVENESS

The Peerless motor cars for 1912 represent the spirit of conservative progressiveness. There are modifications in detail of chassis and superstructure, but the fundamental principles upon which they have been constructed for years remain unchanged, and in every in-

stance the unproved novelty is carefully excluded. One of the new devices is a small bobbin-like adjustment, to the nozzle of which a hose can be attached; the nozzle is connected with the four-cylinder tire pump which is actuated by the motor's power, and so does away with the old-fashioned type of hand tire pump. To the right of this is a coil switch, also used as a magneto switch, which, when the automobile is locked, makes it impossible to start the car; this insures it against loss by thieves. Below this is an entirely new device—a switch on the electric lamps, which is controlled by the driver's foot, and which is so arranged that the side lamps and the tail lamp may be turned on together, or the head lamps and the tail lamp. A still further adjustment which permits all lamps being turned on simultaneously has received from the chauffeurs the name of "kick switch." A small door-check permitting the fore doors to be locked in a partially open position will be especially appreciated in the summer time. Another new device is the top brace, which holds the ordinary cape top rigid and snug when the top is folded down. All of this season's limousines and landaulettes of the Peerless Company are seen with what are termed "chauffeur's cab sides," which have the advantage of being quickly removed. In all northern cities this device will be greatly appreciated by chauffeurs.



The commodious Pierce-Arrow landaulet is thoroughly expressive of good form in its lines and appointments

THE TOWN CAR OF TO-DAY

The town car of to-day is often employed in suburban transportation between town and country house and also for longer jaunts. The Model "Y" Stevens-Duryea Six 54 H. P. for the present season meets the requirements of those who desire a luxurious, modern, seven-passenger car of ample size and power for extended touring, while for those wishing a high-grade car of moderate size and power, this company offers the Model "X," a four-cylinder car of 36 H. P. Among the many conveniences added this year for the comfort of the motorist is an adjustable, glass windshield and a four-bow extension top with side curtains and envelope. And as ignition plays a leading part in the efficiency and comfort of a car, the improved ignition of the Stevens-Duryea 1912 car will please the motorist who demands the latest scientific apparatus.

LATEST ENGLISH VERSION

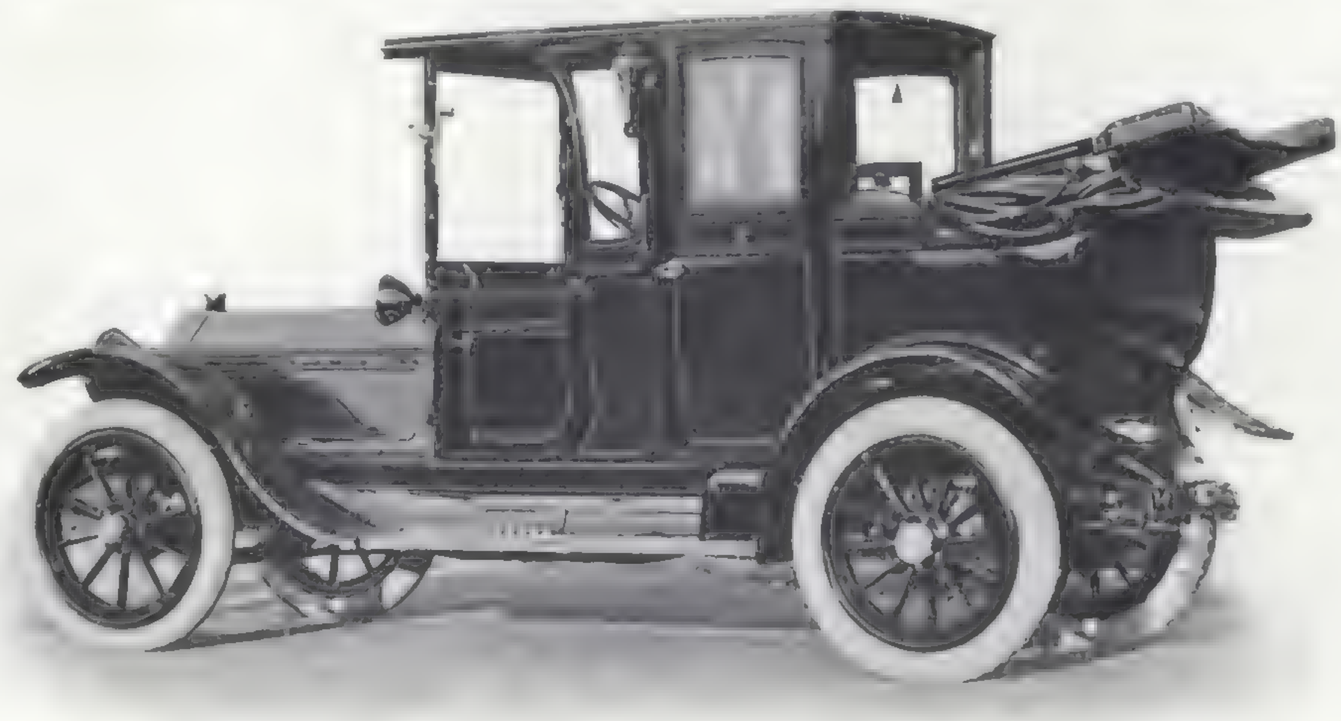
The Columbia Knight car for 1912 shows a close agreement between Columbia practice and the work that is being done in England under the direction of Charles Y. Knight of Coventry. The experience gained at Coventry in the working out of the Daimler-Knight motors was taken advantage of in the designing of this motor; and there is also close agreement with the plans that have served abroad in the use of the materials. The use of Swedish iron in the cylinder and sleeve castings is an important development in the construction.

A WELCOME DEVICE FOR A SEVERE WINTER

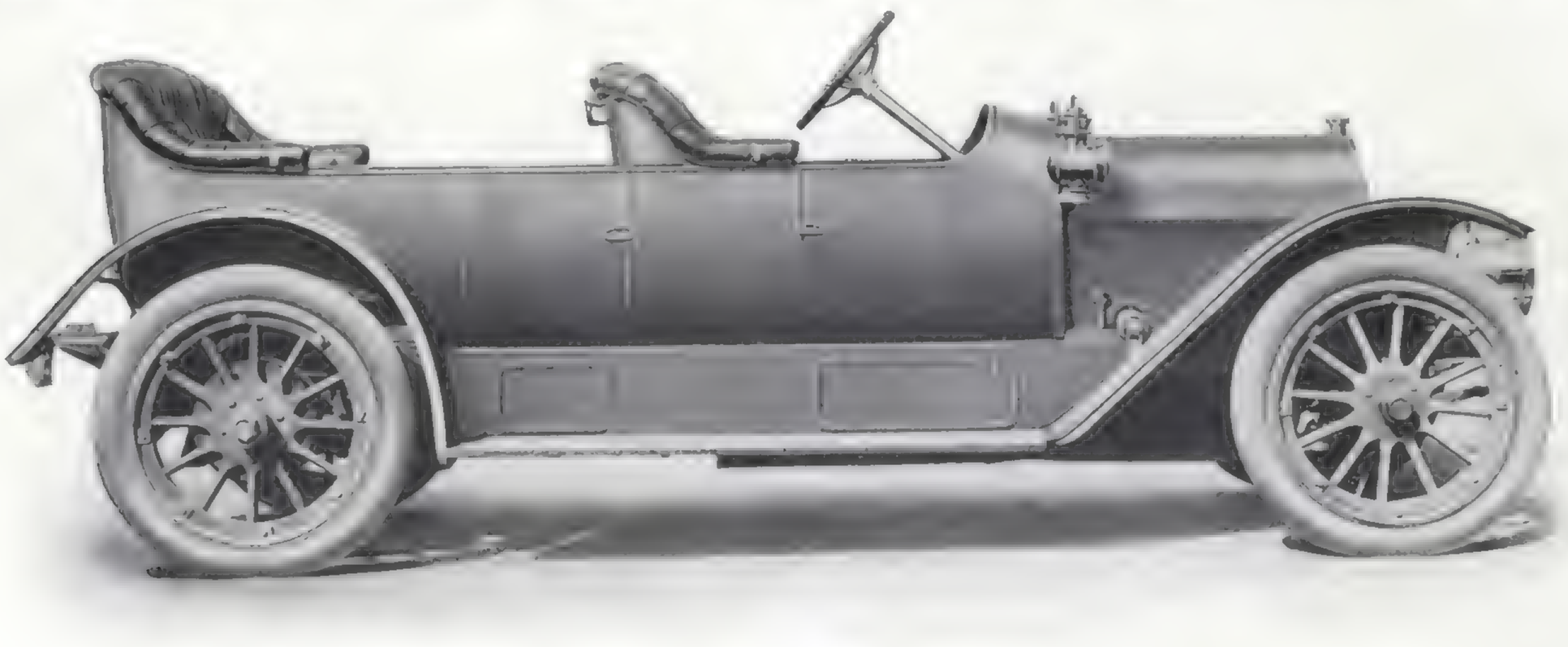
Marked changes and improvements are noticeable all along the line of the Columbus Electrics for the present season. These make for greater efficiency combined with perfect simplicity, additional speed with noiseless operation, comfort and refinement allied to the essential qualification of prices uniform with those of past seasons. Automatic electric heaters to warm the car in severe weather will be especially appreciated in the event of the prognostications concerning the present winter proving true. The construction of aluminum fenders and skirts on the bodies of these cars is a happy idea.

THE TOY TONNEAU RUNABOUT

The Stearns-Knight Toy Tonneau runabout is a powerful four-passenger car from which the tonneau may be removed in a few moments, leaving a two-passenger runabout with a flat deck for luggage. The quietness of the Knight valve mechanism denotes its reliability. As a car for the owner to drive, for light country touring or a town runabout, it meets every requirement.



A Peerless limousine with a new device which permits any combination of lamps to be lighted from the chauffeur's seat



The new Columbia touring car for 1912 is notable for its Silent Knight motor, long and successfully used in Europe

Taupe plush motor bonnet lined with peacock-blue satin, shirred to form a soft ruche about the face. From Maison Virot



One of the Maison Virot's picturesque hats in black velvet trimmed with a large yellow ostrich plume



The related touch in hat, neckpiece and muff that the Frenchwoman likes so much to effect

Another Maison Virot hat of black plush encircled with a band of white ostrich tips

Georgette uses wine-colored velvet and black Paradise feathers to exalt the humble tam-o'-shanter

FIVE MODELS FOR THE SOCIAL DAY OF A SMART WOMAN—FROM THE MORNING MOTOR BONNET TO THE EVENING PICTURE HAT



Coat of black corduroy and civet cat. Fur toque from Henesey



Sporting suit of white polo cloth that tubs perfectly. The bonnet to match is from Ogilvie



Practical motor costume. An Ogilvie aviation cap used also by the motorist

THE STEADILY INCREASING USE OF THE MOTOR CAR, BOTH IN AND OUT OF TOWN, AFFORDS UNLIMITED SCOPE FOR THE SMART DESIGNERS OF DRESS FOR THIS FAVORITE MODE OF TRAVEL

COATS AND SUIT FROM G. H. TOLMAN



Collapsible motor hat from Ogilvie that can be folded, soft aigrette and all, without spoiling its appearance

For fuller descriptions see page 74

FRENCH WOMEN *of* TO-DAY *in* MODES *of* TO-MORROW

The Paris Stage Has a Pleasant Way of Introducing New Modes—First Hints of Spring in Hats and Gowns for the Riviera and Monte Carlo

THE usual elegant and exclusive audience filled the parterre and stalls of the little Théâtre Michel for the première of "Les Berceuses." This new comedy by MM. Pierre Veber and Michel Provins is the drollest, the naughtiest play permissible in Paris—which is saying much. And as is the pleasant way with so many French plays, it introduced a wonderful variety of new costumes straight from the homes of fashion. The toilettes worn by all the women on the stage, planned to suit the southern framing of the play, represented the work of half a dozen of the best designers, and so may be considered as forecasting the spring modes.

FORECAST OF SPRING STYLES IN PLAY OF THE SOUTHLAND

Nothing could be more suggestive of springtime than the street costume of changeable, dark blue taffeta shown in the lower left-hand sketch on this page—a Drécoll production which Mlle. Thomassin wears in the second act. Silk ruches trim the smart little cut-away coat, its upturned cuffs and its wide, round collar. A bit of fullness at the back accentuates the high waist-line and so gives a jaunty effect on a slender figure. When Mlle. Thomassin throws aside the coat a little gown, with tiny silk ruches outlining a deep, square-cut neck, and trimming the blue lace sleeves, is disclosed. Ruches trim the side closing of the gracefully hung, comfortably full skirt, and head a little silk frill that weights the hem. Sweeping folds of the taffeta compose the chic Ida Marguerite hat trimmed with a blue aigrette.

The hallmark of Maison Drécoll is on all Mlle. Thomassin's toilettes, and particularly is it evident in the one in which she first appears—a quaint, old-fashioned costume of velour de laine of a lovely, pale tan. This is sketched in the middle left of page 24. The corsage, loosely sashed at a round waist-line, is slightly fulled to a plain yoke cut straight across the back and front and outlined by a cord over the shoulders. The satin sash drops in long ends at the back, and the tunic skirt opens over a satin underdress of the same shade. The sobriety of the gown is accented by the jaunty, little pointed hat of tan straw faced with velvet and trimmed with a cluster of blue cornflowers.



Wing-shaped velvet loops form the only trimming of this simple hat of folded velvet

The poetic name of *cendre de voilette* is given to the color of the gown Mlle. Thomassin wears in the last act—an odd shade between gray and biscuit color. In the tight wrist bands is a hint of willow green, and this spring color shines through the lace of the corsage. The skirt is adjusted at the back with a few plaits, and opens at one side over a plaited panel. The hat of yellow Italian straw is trimmed with a bushy green feather. This costume is shown in the lower right-hand corner of this page.

A SPRING MORNING FROCK

The Paquin morning costume of striped red and white linen, shown to the middle right of page 24, has no trimming beyond the pretty collar of sheer, white, embroidered batiste; in front it shapes a pointed yoke, at the back it drops squarely to the edge of the wide belt of striped linen. Wide, long panels that drop back and front from the belt are lined with a pinkish violet, and the soft crown of the Italian straw toque and the frilled parasol are of the same delicate color. Narrow side tabs on the skirt are held flat by a circling band of the striped linen.

A COSTUME WITH ELIZABETHAN TOUCHES

Mlle. Mill wears a Martial et Armand costume of white foulard silk figured with a sprawling blue flower design, which is shown in the second figure on page 25. After a clever fashion of this house, the skirt seems shaped and draped, beginning at one side of the front, from one length of the silk. In this case a small slit is left, revealing one foot. Color contrast is beautifully achieved in the closing of the graceful surplice corsage under a great half-crescent of dull, old-rose satin, and in the high frill of dark blue net that surrounds the neck. The upper part of the sleeves and the guimpe are of cream net, while blue appears again in the soft crown of the yellow straw hat. The sleeve, emerging from the wide cut armholes of the flowered corsage, is hemmed with a deep band of the flowered silk.

ODD DEVELOPMENT OF A COMMONPLACE MODE

Graceful draperies and lovely color schemes go hand in hand in the last of these theatre toilettes, shown in the third sketch on page 25. This gown is developed in cream lace and chrysanthemum-yellow mousseline de soie; draperies oddly adorned with big, white lace butterflies are applied with striking effect on the skirt, sleeves, and on one of the wide, double revers of the corsage. Soft, brown satin twists into a wrinkled belt, and the stunning hat is made of golden-brown taffeta. In the lace underdress, with its gathered flounce at the hem, the new fullness is clearly shown.

FIRST HINTS OF CHANGING MODES

The "envelope" skirt, shown in the Drécoll gown of tan-colored velour de laine, is particularly graceful, and in some form or other it is seen in many of the latest gowns. Sometimes the lapped opening is at the back, and again it is seen at each side of the back, or even in the front. In every case the underskirt is of a contrasting color or material. Another conspicuous feature of the new gowns is the lengthened round waist-line and the long, closed sleeves. Undoubtedly the normal waist-line has come back to stay awhile, but it is by no means certain that long sleeves will depose the more youthful short or half-long sleeves. At present when sleeves of either of these lengths are worn, the arms are covered with a transparency of lace or tulle.



Suit worn by Mlle. Thomassin in "Les Berceuses," which, with its southern setting, hints at coming modes



A hint of spring in the willow green which shines through the corsage lace of this gown of "ashes of violets"



Riviera model of changeable pink velvet under Alençon lace with a mere thread of sable to connect it with the winter modes

A GOWN OF SEVERAL NEW FEATURES

Sitting in the Salon de Reboux one afternoon recently, waiting for a special attendant who was at the moment specially engaged with an exacting patron, I was vastly amused and entertained by the variety of new hats this young woman insisted in trying on before she was finally suited with half a dozen—all small, round shapes. Then, quite aware of the admiration she had excited, and with a final, deft adjusting pat to the hat she decided to take away with her, she walked out. Her tall, slender figure was wonderfully enhanced by a beautiful gown of bright blue charmeuse, the last sketch on page 25. The corsage, belted at an extremely long, round waist-line, showed crossing revers of black satin framing a frilled chemisette of white embroidered batiste; the ends of the revers were tucked inside the wrinkled belt. The peculiar shape of the long shoulder line, and the pointed, underarm openings, as well as the ornamentation on the back of the corsage—a wide V-shaped piece that touched the top of the belt—were quite new. The edges of this piece, the shoulder seams, the outside seam of the long sleeves, and the edges of the underarm openings were all finished with a heavy, cloth-covered cord. The deep, rich blue of the gown was charmingly accented by the touch of black in the large ornament; black appeared also in the buttons trimming the edges of long, slender revers that turned on each side of the gracefully fulled back breadth.

MANY NEW LITTLE MODES

The effect of the high collars that are appearing on the new corsages is less pleasing than the long waist-line, though they belong to the same period. Made of dark material, higher and thicker than the pretty and becoming lace things all women love, they will not soon be fully accepted. A pretty compromise, noted often during the last fortnight, is an inch-wide band of black or dark ribbon following the top edge of a lace collar. Curving high at the ears where the collar is stiffly boned, this dark line is extremely becoming in the majority of cases. In spite of their oddity, the new guimpes of black, transparent stuffs that are replacing the white ones are attractive, particularly when used to top a white or pale-colored corsage. If the sleeves are short or open the under-sleeves match the guimpe.

Less becoming are new dinner corsages, reminiscent of those of a quarter of a century ago, left high at the back of the neck and cut in front into a deep square. This development is in line with new jackets cut with flaring skirts, while the skirts of the dress beneath cling close.

And there are close-fitting jackets with short basques rippling into a fullness evenly adjusted about the figure. The delightful gowns modeled in the style of the second Empire, worn in the old opera-bouffe, "La Vie Parisienne," that ran so long last season, and again this, have plainly had a strong influence on the modes. Except the distended skirts, every feature of these really charming gowns has been reproduced by all the best designers.

NEW AMUSEMENTS IN PARIS

No fad runs long in Paris. The charms of bridge tea and of hotel tea rooms are waning and the afternoon conference is taking their place. Several times a week bridge and the tea hour are alike forgotten by modish women who flock to hear the idol of the hour discourse on music, art or the drama. And great charity fêtes, a form of entertainment in which French women delight, are drawing them from the bridge table. The last of these brilliant affairs, organized by Comte Arthur de Gabraic, assisted by a long line of titled patronesses, was so successful that the gay little Théâtre Femina was crowded to its doors.

THE STALLS AT A GREAT CHARITY FÊTE

Madame Bacon, with a group of young women, occupied a box. She was charmingly gowned in some soft, clinging, dark-hued material with much white lace and dim-colored embroidery about the corsage. The sparkling beauty of Donna Bice Tittoni, the wife of the Italian ambassador, was set off by the new color, *cendre de violette,* and masses of lace of the same tone. This color lends special charm to a brunette. At the Red Cross Charity Fête an unusually pretty ash blonde with a touch of pale pink in her cheeks and with long, dark lashes to deep blue eyes—a wonderful and strange combination in France—sat in the box next to mine. What master's hand had gowned her, I wondered, in a marvelous toilette of a pale beige color which matched her



Showing what Paris does to a Quaker dress—the slit skirt, underskirt, corded yoke, and buttons give it chic



Paquin presents this frock of red and white linen with still a mad touch of color in the violet panel linings



Clever copy of French peasant's cap with puffy crown of canary velvet knotted a-top à la marmotte

abundant hair. Pink shadows glinted through the shining silk transparency which was embroidered on tunic edge and corsage in pink, faint green and dull blue, flecked occasionally with black, that emphasized the darkness of her lashes. Just below the hollow of her rounded throat the lace-trimmed corsage shaped a circle which framed a lovely necklace of large pearls, each one of a different color and set separately on a platinum oval carved in a delicate pattern. Suddenly I recognized it. Only a few days before, visiting a well-known jeweler's, I had seen and coveted this lovely necklace.

Responding to my enthusiasm over their array of new and special designs, prepared for the season, the attendant at Tecla's displayed one gleaming stone after another till the table before which we sat sparkled with its covering of rubies, emeralds, diamonds and sapphires, hung with pearls, or mounted alone in gold and platinum. Nothing, it seems, is real in this wonderful shop but the two precious metals and the diamonds used in the mounting and embellishment of the pearls and colored stones. The exquisite workmanship displayed in the gold and platinum carvings, often so delicate that a glass is needed to really appreciate its fineness, is executed by skilled workmen-artists. In many cases the art they are masters of has descended from father to son for generations; they give the same patient, loving care to their work that was always given in Cellini's time. One of the most beautiful pieces was a long necklace of six strings of small pearls; on each side, the strands were caught together by a two-inch oval ornament of finely carved platinum set thick with tiny diamonds. It would be hard to imagine anything more beautiful than the sparkle of the tiny white stones set in the soft gray of the lightly wrought platinum.

GOWN OF THE COUNTESS DE NOAILLES

But to return to the Charity Fête. The tall figure of the Countess de Noailles seemed unusually slender in a limply-hung gown of violet crêpe de Chine. Heavy silk fringe held close to her slender form the pointed tunic overdress. Framing a chemisette of white embroidered batiste was a folded fichu of the material of the gown. It crossed flatly in the back, and fell softly over the bust; back and front a wide, wrinkled, satin belt covered the ends of the fichu, and a tiny silk ruching trimmed the edges above a thick, narrow fringe. The short, open sleeves were decorated in the same manner.



The fad for green silk belts shown in this Russian blouse frock; a band of ermine parallels the line of crystal buttons



Elizabethan touches in the sprawling, blue flower pattern, the upstanding ruche and the great half-crescent of dull, rose satin



Cream lace over crysanthemum-yellow silk; big, white lace butterflies strikingly adorn the soft drapery of the skirt and revers



Simple to primness, this gown exploits several new features—long waist and shoulder lines, pointed under-arm openings

A beautiful woman of an Oriental type, a member of the household of the Russian ambassador, wore the stunning costume of black silk shown on the first figure on this page. The overdress was in Russian-blouse effect with a side closing that reached from throat to hem. The line of buttons of gleaming jet and crystal was paralleled by a narrow band of black-flecked ermine fur. The white and black combination was continued in the double frill—a white tulle, black-edged frill beneath one of black tulle, edged with white. This trimmed the closing side of the corsage and reached a little below the belt-line. Dull, willow-green silk, wrinkled into a wide belt, the ends of which were hidden under the closing side, marked the long waist-line. The high, crushed collar matched the belt, and a cord, covered with the green silk, edged the long shoulder seam and the pointed under-arm opening.

THE FANCY FOR GREEN BELTS

This fancy for a belt of a green ribbon was noted on a costume of white satin worn under a half-long chemise tunic of heavy, cream lace. Small, crystal buttons, visible through the lace, marked the closing of the satin corsage; they also followed the back seam of the long, tight sleeves from wrist to shoulder. The simplicity of this little toilette was charming. When the young girl who wore it rose to leave her box, her maid pulled over her shoulders a long Burnouse garment of dull green camel's-hair cloth trimmed with a band of opossum fur, and lined throughout with plaid silk in two shades of willow green. This pretty plaid showed inside the long, looped fold at the back, from which fell a long tassel of mixed shades of green.

THE WORK OF A NEW DESIGNER

One of the prettiest tailored costumes of the season it was quite impossible to place, but one divined that it was the work of one of several new men, who are making their mark this season. Built of softest, gray-green broadcloth, the hip-long coat, finished with a wide shawl collar faced with moiré, rounded back to show a little, mannish waistcoat buttoned with old silver. Rounded revers turned back from a feminine chemisette of fine white embroidery; a high collar of plain white mull was edged with an inch-wide line of black velvet ribbon. Buttons matching those on the waistcoat trimmed the tight sleeves at the wrists, and three larger buttons held in place a puckered cluster of the material that achieved a graceful drapery across the front of the skirt. At the back the skirt showed a slight fullness drawn into a small compass at the waist. Altogether, a good model for the early spring.

NOTES IN THE COSTUMES FOR SPRING

The Drécoll gowns and costumes worn at the Théâtre Gymnase offer plenty of suggestions for early spring gowning in their double skirts, "envelope" skirts, habit coats, long, tight sleeves, and long, full sleeves drawn into tight wrist bands. The sleeves of one gown of corn-flower-blue mousseline de soie were exceptionally good. The blue shaped a small, square collar across the back of the corsage, and lengthened into white-faced revers to the round belt-line. The sleeves, full at the armholes, were gathered into deep, straight bands buttoned at the back, and little, white mousseline de soie cuffs turned back from the hands. On a linen, day-time gown these sleeves would be immensely smart.

RUFFLES TO FLARE A SKIRT

A new gown of black taffeta showed a short skirt slightly distended at the hem by the scalloped, silk ruffles that trimmed it knee high. Small taffeta bows were set in a line down the middle of the front, and similar bows trimmed the half-long sleeves, holding fast a bit of fullness on the inside of the arm; oddest of all were the short, rippling basques that finished the fitted corsage. Its primness was turned into coquetry by a fichu of soft, white tulle, double frilled, and a black velvet ribbon that tied about the bare throat and wrists.

FIRST HINTS OF SPRING IN GERMAINE'S HATS

Quite original in color and design are the three Germaine hats shown on pages 23 and 24. The one in the right-hand corner of page 24 is a clever copy of a French peasant's cap reproduced in fine Alençon lace, banded with sable fur, and with a puffy crown of old-fashioned, canary-yellow velvet, wound and knotted a-top, in true *marmotte* fashion.

The hats are now showing a preponderance of velvet and ribbon rather than of plush, satin, net and tulle as formerly. On these latest hats, that in form and color hint at early spring modes specially prepared for the Riviera, fur is used only in its decorative quality—narrow bands, mere threads, edge bows and rosettes.

The hat on page 23 is of silky, black velvet, which covers both sides and is drawn over the brim in soft folds; the arrangement on the crown of double folds, surmounted by stiff, upstanding, wing-shaped loops, divided by a soft, crushed band, is a *chef d'œuvre* of artful handling of materials. The crown and trimming is of deep, coral-pink velvet, the ruling color of this month's millinery.

Of a more delicate pink is the hat shown in the left-hand corner of page 24. The velvet shows many changing lights and shadows under its covering of filmy Alençon lace. A narrow band of sable fur separates the lace-covered velvet crown from the lace frill that falls over the under brim. Similar in form is another Germaine hat showing no brim under the lace frill, which consequently fell directly over the hair.

LEONTINE HATS EN ROUTE FOR MONTE CARLO

Not quite finished, but courteously shown for one fleeting moment, then quickly hidden again in their great boxes, were two stunning Leontine hats destined for Monte Carlo. They were immensely large and in form resembled the great, puffed Marie Antoinette turbans, with which we have become familiar in her portraits. The first, of shining taffeta silk in soft changing shades of green and blue, was shirred into great puffs around a flat crown; over this waved a long, thick, shaded gray ostrich feather. The other, similar in form, and made of rich Burgundy-colored velvet, was trimmed with a long, waving feather of the same deep shade, which paled to delicate shrimp pink at the tips.

MADAME F.

THE POLITICAL DILETTANTE

NO man doubts his ability to express an intelligent opinion on a political question. Politics is his birthright, the prerogative of his sex. For the understanding of this most vital and practical of modern sciences he needs no special training; no matter what the issue, he is prepared, offhand, with an opinion, a few arguments to back it and a ballot to put it into action. And now that women, with and without the franchise, are entering the political arena, publicly discussing political questions and advocating reforms, they seem to feel that the mantle of wisdom has fallen upon their shoulders, and that they, like their masculine prototypes, are divinely gifted with political understanding.

AND yet the facts militate against this popular conviction. Especially in this day of reform, when every man in the street is convinced that whatever is, is wrong, and is ready to tear down any institution and "remold it nearer to the neart's desire," is an instructed public opinion imperative. Without a sound understanding of social conditions, substantial reform is impossible. And women, because of a lack of business discipline and a tendency to jump to conclusions, should, on their entrance into the political field, doubly safeguard themselves against drawing and acting upon hasty, unfounded hypotheses. By making a thorough study of their subject they could guard against many of the ridiculous errors into which dabblers in politics are so likely to fall. The attempted reforms of these near-politicians are not only ridiculous, but actively harmful both to themselves and to the public. Take for example, the notable achievement of certain men in Oregon, who, apparently without a study of the possible consequences of their action, undertook to regulate the administration of the fishing interests in the Columbia River; as a result all fishing was prohibited—a wholly undesired and quite surprising result. This came about through a conflict of interests between the fishermen at the northern and southern ends of the river, each of whom secured enough votes to put through a law abolishing the method of fishing used by the other.

NOT so drastic in its results, but quite as much of a reflection upon the fitness of the agitators, was the treatment by the City Federation of Women's Clubs of a motion picture film depicting the life of a notorious young woman. A prominent club official charged that several theatres had displayed this film in spite of what she called the "Mayor's veto," and that they had rendered themselves legally liable thereby. They did nothing of the kind. Any theatre in the city, outside of those known as common show houses and those at which the prohibition was aimed, could have shown the picture legally; one at least, did; and yet this club official represented the theatre authorities as lawbreakers. At the convention it was shown that this body of women supposed the Mayor to have jurisdiction over the National Board of Censorship, whereas it is no more a municipal affair than is a church or a day nursery, and therefore it does not come within the jurisdiction of the Mayor to give any instruction in regard to it. It would be an impertinence if he did anything of the sort. Here was an important matter concerning public morals, and yet these women, without taking the trouble to acquaint themselves with easily ascertainable facts, advanced insupportable statements and gave them the sanction of official club endorsement. Another woman's organization, affiliated with a large number of women's societies, which purposes to champion the poor girl, takes up and presents, without investigation, to whatever municipal department or agency they are referred, complaints from any member of its allied societies. It will readily be seen what a stimulus such lax methods are to the disaffected and unscrupulous who wish to be revenged upon business associates. Public departments are in consequence flooded with complaints that are frequently baseless, or in which the alleged bad conditions are grossly exaggerated.

ALMOST urgent need in this, as in every other country, is for an informed public opinion. Take for example, the crying need for the education of the public in regard to the radical changes in our form of government involved in the principles of initiative, referendum and recall. In view of the fact that this principle has claimed the consideration of our most learned statesmen and of voters in State after State, it is indubitably a live question and one that demands careful study; and yet comparatively few men, and almost no women, know anything definite of this new principle of government. The nation our forefathers had such hope of as a democracy that should lead the world can proceed but falteringly to its high estate if the descendants of those wise state-builders refuse to qualify as intelligent voters. By its indolent neglect of this so vital subject the present generation is trifling with its grand inheritance and encouraging an insidious dilettantism.



Photo by Curtis Bell

Miss Josephine Nicoll, daughter of Mr. De Lancey Nicoll, a débutante who is being extravagantly fêted

Photo by Marceau

Miss Katherine Moore, whose aunt, Miss Moore, is giving her a gay début season

AS SEEN BY HIM

A Conservative Salon of "Femmes Savantes" Has Proved Its Ability to Survive—The Fad for Masquerades

NOW that the New Year is on, it is best to settle comfortably in your town house for at least a couple of months, unless you have designs on Egypt and the African desert, now among the most popular midwinter resorts. The Riviera, the South of France and Italy or Florida, our own Southland and California come just a little later. The country is a bit dreary just now, and one hardly cares to pass January and February there, especially when the town is enlivened by the opera, dinners and dances.

THE DÉBUTANTES ARE STILL DANCING

The débutantes are not through yet. There will be dances for them until the end of January. There is much of a sameness about débutantes dances, and each season brings a run on a particular kind of dance. This year mothers are electing to make them simple affairs with buffet suppers. Most of them have taken place at Sherry's, and there is generally no cotillion. Some of the débutantes have had more than their share of entertaining. Among the young women who have been most fêted is Miss Josephine Nicoll, the daughter of Mr. and Mrs. De Lancey Nicoll. Her mother is in mourning this winter, so that much of the entertaining has been done by her uncle and aunt, Mr. and Mrs. Benjamin Nicoll. The Nicolls are an old New York family and are well known on Long Island. Mrs. De Lancey Nicoll, as Miss Churchill, was what the writers on these subjects could truthfully call a toast. She was quite young when she married Mr. De Lancey Nicoll, who has had a notable political career and has occupied several offices of public trust. Another débutante who has enjoyed a lively season is Miss Katherine Moore, the daughter of Mrs. Henry Boynton Moore. Besides a début dance given for her at Sherry's just before Christmas, her aunt, Miss Moore, has arranged several entertainments for her. But to mention the functions of all the débutantes would be like telling a rosary several times over.

LENDING A HAND TO THE CLIMBERS

The past year has seen much that may be classed as revolutionary in society. We are not now bound by provincial conventions as to who's who. There are many new people, and as long as they entertain decently and appear *comme il faut* we forbear to question. *Les arrivées* make fewer blunders than of yore, objectionable members of the family are relegated to the background, and the best foot is successfully put forward. Calling lists are revised by experts, and débuts, luncheons, dinners and dances are planned and carried through by eminent specialists. Of course the newcomers are conventional to a degree; they dare little, and consequently there is a sameness about their "functions." We must look out for originality among those of our more intimate circle.

"LITERARY LADIES" WHO ARE NOT BORES

A bona-fide salon has sprung up in New York. It is not an assemblage of *Femmes Savantes*—have you seen the "Literary Ladies?"—not a world in which one is bored, but a company of congenial, pleasant souls who are artistic and not too bohemian. Their reunions have been going on for some years, and I think I have spoken of them before. A gracious and brilliant Englishwoman introduced them in New York and has made them a success, Mrs. Benjamin Guinness, who is the daughter of the late Lady Bulkley, and whose husband is a relative of Lord Iveagh. Mrs. Guinness has an old-fashioned house on Washington Square North, where she has recently installed a small stage and given some very enjoyable performances, some of which were ably managed by young Mr. Clews. One year it was an Italian festival with singers from the Metropolitan, Caruso included; another year there was *une danse des Apaches*. No celebrity, particularly if he come from abroad, but is entertained at this hospitable

(*Continued on page* 80)



THE TAILOR-MADE COSTUME OF TO-DAY ADMITS OF MUCH ELABORATION AS TO TRIMMING AND MANY VAGARIES AS TO CUT AND COLOR

For descriptions and reverse views see page 74



CORRECT MOTOR LIVERY

The Mode in Smart Liveries and Top Coats for Chauffeur and Second Man on the Limousine and Others Less Formal for the Open Car



Double-breasted, black mackintosh for chauffeur and second man of a limousine

THERE are certain prescribed rules for the liveries of the chauffeur and the second man, just as there were for those of the coachman and footman whom, with the passing of the stately victoria and the institution of the limousine, they now supplant. The automobile has gone through many stages of development, reaching its culmination in the splendid limousine. The attendants of this formal car must be liveried in a more conventional fashion than the chauffeur and second man who operate the great open touring car in cross-country runs.

THE CORRECT LIVERY FOR CHAUFFEUR AND SECOND MAN

For the limousine the complete wardrobes of the chauffeur and second man include, besides the double-breasted suit, a cloth top coat, a fur-lined top coat for cold weather, and a mackintosh. The open car, being of a less formal character, exacts the Norfolk model for its driver and second man, a cloth top coat, which is less conventional than the model for the limousine attendants, a fur coat for cold drives and a rain shirt to protect against storms.

In color the livery generally matches the body of the car or the upholstery, which is usually in maroon, dark blue, brown or bottle green. The rug which the second man carries matches the upholstery or the livery; in the latter case it is lined with cloth or fur to correspond with the top coat.

The correct livery for chauffeur and second man is illustrated in the lower left-hand corner of page 30. The chauffeur wears full-length trousers, while the second man invariably wears breeches and black pigskin puttees; otherwise the two liveries are alike. The double-breasted coat fastens high to the neck and has a lay-over collar. The models shown are made of box-cloth in deep maroon to match the body of the limousine. The rug carried by the second man is also of maroon cloth with a backing of checks. The leather-visored cloth cap matching the suit, the black dogskin gloves and the second man's black pigskin puttees complete the livery. The chauffeur may or may not wear puttees. The mackintoshes worn by the driver and second man are in black, are double-breasted and button high with a standing collar. The visor or French cap is worn. This costume is shown in the upper left-hand corner of this page.

VARIATIONS OF THE TOP COAT

Cloth top coats to be worn in ordinary weather by limousine attendants are shown in the lower right-hand corner of this page. All top coats for chauffeur and second man are built on these lines. That illustrated here is a mottled-gray English mixture, a cloth which comes in various tones to match the body or lining of the car. The coat closes high in double-breasted style and fastens with black braid frogs. The wide collar is inlaid with black velvet, though, if preferred, it may be of the same material as the body of the coat. These two illustrations show both chauffeur and second man wearing black pigskin puttees.

A sumptuous, fur-lined top coat worn by the second man of a luxuriously appointed limousine is illustrated in the upper corner of page 30. It is of fine melton cloth lined throughout with dyed squirrel, and has a deep, rolling collar and cuffs of Persian lamb with cap to match. The handsome rug is of sable trimmed with sable tails and backed with brown cloth to match the body of the car.

Less expensive, but still very handsome, are the fur-lined top coats worn by chauffeur and second man in the center illustration on page 31. It is the regulation double-breasted model, developed in English box-cloth and lined throughout with Manchurian dogskin. The coat closes high to the neck, has a wide, rolling collar and deep cuffs of Persian lamb and a cap of matching fur.

Large and roomy, but much less formal in cut, is the cloth top coat model (shown in the top center sketch on page 31) for the driver



Second man in top coat of mottled-gray English mixture, fastened with frogs



Chauffeur of the limousine wearing the correct top coat and black, pigskin puttees

and second man of a touring car. This model in box-cloth or gray whip-cord closely resembles that of the old English coaching style, being double-breasted, with notched revers and convertible collar. Fans are set into the sides of the skirts for greater freedom.

FOR WINTRY BLASTS AND STORMS

The livery for the chauffeur and second man of the open car shows the full Norfolk model, for which whip-cord in dark gray or tan is much used. The second man, of course, wears black or tan puttees. With this costume is worn a white stock or straight closing collar, visor cap and dogskin gauntlets or gloves.

The rain shirt, which is a necessity when driving an open car in bad weather, is illustrated in the upper left-hand corner of page 31. As the name implies, it slips on over the head. The gum yoke has a tight neck, which excludes any moisture, and the full sleeves are tightly banded to the wrist with rubber. The body of the shirt is of black mackintosh.

The coldest winds may be comfortably braved in the huge, enveloping fur coat and matching cap shown in the right-hand illustration on page 31. This is of racoon with rolling collar, and is cloth-lined; the rug matches the coat. Fur gauntlets and arctics lined with lamb's-wool complete this outfit for chauffeur and second man, smartly accoutred in the latest mode for their posts in the touring car. The liveries and accoutrements shown are, with the exception of the model from Gunther in the upper right-hand corner of this page, from Fox-Stiefel and Company.

RULES OF THE ROAD FOR THE MOTOR WOMAN

THERE is no way that the motor car exemplifies in a more marked degree the popularity and perfection to which it has arrived than in the fact that women, who seldom have any idea of mechanics or are fitted temperamentally to find the study an easy one, can, in a comparatively short time, become skilful and successful drivers. This has been proved most conclusively during the past few seasons, for the cars now owned and operated by women are many, and the sight of one driving an automobile scarcely creates passing attention.

Motoring has, from its earliest advent, proved a most fascinating pastime for women, and they are coming to understand more fully the mechanical features of the car, and are learning more of its capabilities and necessities.

A prime necessity of every woman's life is the alternative distraction or occupation, and there is nothing that fits so exactly every requirement, both in supplying hygienic amusement and necessary relaxation that must be taken out in the open air, as the motor car.

The woman who will develop into a successful driver must be possessed of cool and steady nerves, courage and determination, and must be calculative and quick of application should an emergency arise where instant action would be necessary. The woman who possesses a dormant mechanical strain and is fond of athletic sports will, of course, advance more rapidly in acquiring mastery of the gasoline engine. The capability of driving a motor car can be easily and readily acquired, but the familiarization of each and every working part, and their effect upon the whole, can only be obtained by diligent, systematic study and a desire to learn. The manipulation of the steering wheel requires but little skill; there is no great accomplishment in changing a spark plug; but the entire practical knowledge which enables the woman motorist to meet every emergency with calmness and promptitude, and



Squirrel-lined top coat of melton cloth with Persian lamb collar for second man. From Gunther

which renders her an expert and really capable of the management of a car, is the result of experience and assiduous observation. The secret in motor driving, as in everything else, is to begin at the foundation and study the mechanism, the adjustments, the principles and learn the whys and wherefores.

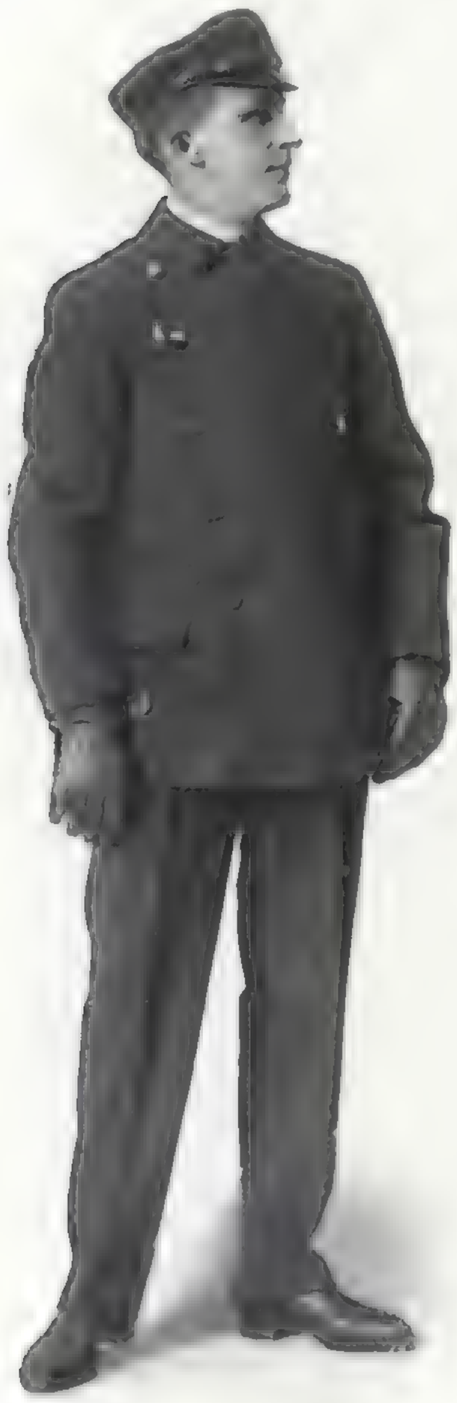
The very first things to be learned are how to steer the car, and the use of the spark advance, speed clutches, throttle and the immediate action of these parts upon the engine. These primary instructions can only be demonstrated and not taught by rule. She should learn to remedy ignition trouble and to adjust an obstinate carburetor, to change gears quickly, accurately and with confidence.

THE CARBURETOR AND IGNITION

Away upon a country road, inconveniently far from expert aid, a motorist is wholly dependent upon her mechanical knowledge to avoid delays, which, in the majority of cases, are caused by quite simple troubles which could easily be overcome. When a motor stops on the road, one of two things is most likely the trouble—either the proper supply of fuel is lacking or the means of igniting the fuel have gone wrong. If previous to the stop there were weak explosions which were fairly regular or a great deal of smoke in the exhaust, the fault is most likely carburetor trouble. In this case, make sure if the gasoline is running freely in the carburetor by pushing the needle up and down in the carburetor chamber until the gasoline flows out at the top.

If there are missing or explosions in the muffler, it is probably the ignition system, although both missing and muffler explosions are sometimes due to a poor mixture. A simple way to test the strength of the mixture is to start the engine, stand at the rear of the car.

(*Continued on page* 86)



Chauffeur in limousine livery of a double-breasted coat and long trousers. The wearing of puttees is optional



Second man wearing same coat model as chauffeur, but differentiated by breeches and puttees of black pigskin



Rain shirt of black mackintosh with gum yoke and cuffs run with elastic, for attendants of touring car



Second man in touring car top coat of box-cloth cut on the old English coaching model



Fur coat and cap which are a necessary part of the chauffeur's open-car equipment for winter



Second man and chauffeur in fur-lined top coats with Persian-lamb collars and cuffs, prepared for their posts on the limousine in the coldest weather

FUR COAT, RAIN SHIRT AND TOP COAT FOR CHAUFFEUR AND SECOND MAN ON THE OPEN CAR, AND FUR-LINED TOP COATS FOR THE LIMOUSINE

Models from Fox-Stiefel and Company



A TRIO OF LATE WINTER MODELS FROM THE ATELIER OF DRÉCOLL, WHERE THE CLEVER DESIGNERS ARE NOW BUSYING THEMSELVES WITH THE MODES OF SPRING

For descriptions see page 74

WHAT SHE WEARS

Her Smart Tailleurs at the Horse Show and Her Sumptuous Gowns and Wraps at the Opera

MUCH of our attention is now centered on the débutantes, whose gowns embody many of the new ideas in fashions. The Junior Cotillion—the first official round-up of the débutantes—displayed some of the most exquisite gowns we have seen this season. At the Horse Show the buds were among the most enthusiastic attendants at the afternoon and evening sessions.

LEOPARD SKINS WITH CREAM AND BROWN COSTUME

Here a goodly number appeared in chic velvet tailleurs. One charming girl, whose presentation was one of the recent social events, wore a smartly designed costume of a rich shade of seal-brown velvet with draping collar and revers of deep cream-colored ratine. The furs took their cue from the color contrast. The flat stole and the new style envelope muff were of leopard skin, which lent itself admirably to the contrasting color scheme. The harmony of the costume was completed by a fetching hat of the dark brown velvet surmounted by the spreading plumage of deep cream-colored gourah feathers.

A CLEVER VARIATION OF THE HIGH WAIST-LINE

Another débutante wore a charmingly youthful and becoming tailored costume of dark blue ratine trimmed with opossum fur, which formed the wide, shallow collar and cuffs and banded the rolling-brimmed velour hat of deep rose color. The coat was cut with a raised waist-line lengthened by a peplum. A blue velvet inset about three inches wide at the front and back, but narrower under the arms, encircled the coat between the peplum and the upper part. The coat closed at the throat; the wide, square collar, shallow in the front and back and reaching to the shoulder seam as the side, was of a shape now being used in the latest collars of the ultra-modish, fur-trimmed tailleurs. The skirt was slashed up at the sides and inset with narrow pointed fans of dark blue velvet. A large muff of opossum, lined with deep rose-colored silk, gathered at the ends to fit the wrist, completed this most attractive Horse Show costume.

ERMINE ACHIEVES FIRST PLACE AMONG THE FURS

Unspotted ermine has taken a first place among this season's luxurious furs. It was a reigning favorite at the Horse Show, draping the collars and deep cuffs of tailleur and evening cloak alike, as well as composing winding stoles and large, full muffs.

A pretty little blonde, a daring rider to hounds with the Long Island set, whose absence from any notable sporting affair would be conspicuous, wore a sumptuous ermine set with her smart tailored costume. She was a constant attendant either in her own or in other boxes. When she strolled along the encircling board walk at one of the afternoon sessions her costume of dark blue ratine with trimmings of black and white striped cloth was much noticed for the smart design which proclaimed its French model. (See the first sketch on page 34.)

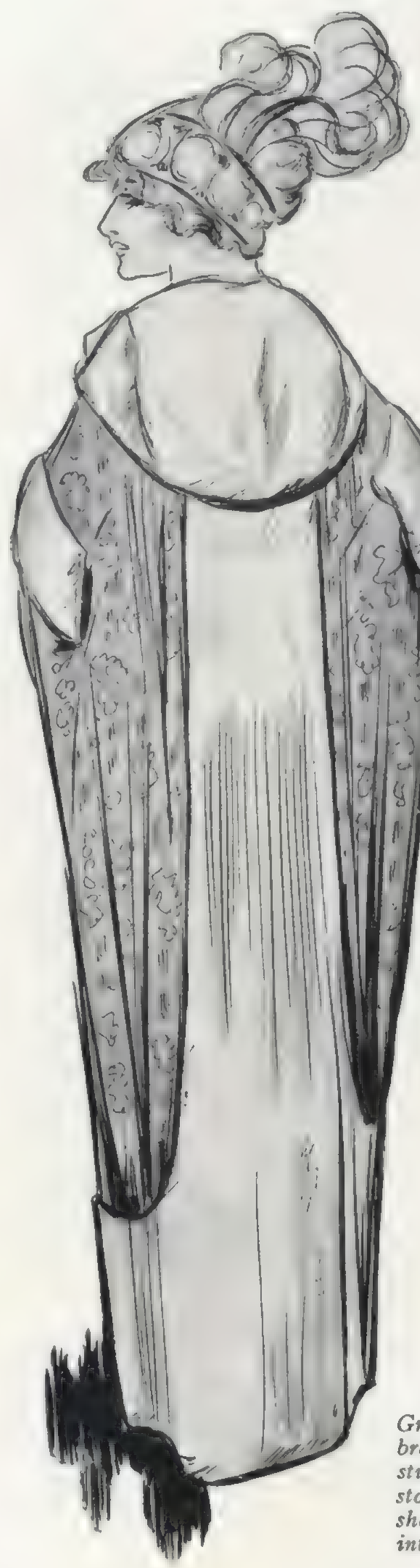
The clever little coat showed a play of lines which suggested the bolero and emphasized the rounding curves of the peplum. A chic touch was given by the wide belt of patent leather with its silver buckle. The collar pointed at the back and ending in a tassel, and the bands of the three-quarter sleeves were of black and white striped cloth. The rounded revers carried out the curved line design. The skirt hung scantily over a lengthening petticoat of the encircling stripes. Nothing could have been more fetching than the draped toque of écru lace and mulberry satin which, contrasting with the deep blue of the suit, bespoke the French conception of the costume. The écru lace foundation was swathed in the mulberry satin ribbon, which was pulled up in front over the lace and caught together to form huge loops which swept gracefully backward over the pouched lace. Such a toque in paler satin and lace would be admirable for southern wear.

A CHIC TAILLEUR WORN BY A NOTED HORSEWOMAN

Yet another of the many handsome tailor costumes was worn by a young woman who is noted for the skilful manner in which she tools a coach. The material in which the suit was developed was that rich shade of slate gray so much affected in the latest Parisian tailleurs. Broad bands, elaborately embroidered in gray-blue, formed the fronts of the coat and finished the bottom of the skirt, which was slashed at the side to reveal an underskirt of soft white satin with an underdrapery of thick white fringe some eight inches deep. The coat closed high, revealing a small V of the ivory satin blouse with its high collar of écru net. The small, sharply pointed, triangular revers were of black satin, while the ball buttons outlining the long sleeves to elbow depth were covered in the gray satin of the suit and embroidered in gray-blue to harmonize with the trimming bands. A chic touch was given to the coat by the embroidered, chevron-shaped motifs in the back—one with tapering end pointing to the neck-line, the other larger, and with elongated point reversed to reach the deep applied hem of the coat bottom. A short, back sash-panel of black satin showed a little beneath the coat edge. (See the second sketch on page 34.)

WRAP OF ORIENTAL SPLENDOR

Richest brocades of embossed velvet and chiffon or handsome gold and silver embroidered satins are combined with ermine or sealskin to effect the sumptuous wraps of this season. The coronation affected the modes, as instanced in the widespread use of the royal ermine, but the Parisian couturiers did not touch the culmination of magnificence until the splendor of the Durbar celebrations gave them inspiration. A much remarked wrap worn at the Horse Show



Gray-blue chiffon embroidered in silver and studded with rhinestones—gathered at shoulder, neck and hem into broad bands of unspotted ermine



Madison Square Garden decorated in red and white for its final social service at the recent annual Horse Show



Curves outline this French model of blue ratine trimmed with black and white striped cloth. The mulberry satin toque is the crowning touch



Bands embroidered in gray-blue form the front coat panels, and chevron-shaped insets give individuality to the back of this chic tailleur



Orchid satin crêpe de Chine gown with chiffon of the same tone veiling the gold lace skirt bands and jewels outlining the décolletage



Odd combinations of colors and materials shown in this skirt—violet charmeuse in front, and black chiffon, paneled with lace, in back

by a celebrated beauty of New York's most exclusive set combined ermine with delicate gray-blue chiffon embroidered in silver and beaded with silver paillettes and scintillating rhinestones. (See sketch on page 33.) Wide bands of the ermine bordered the draped fronts, running into a deep hem which rose at the back in a broad panel overhung by a rounding hoop-cape of ermine which fell in folds on the shoulders. The armholes were banded wide with the ermine. The fullness at the bottom was caught into the bordering ermine to produce the modish slender effect. The splendid head-dress was admirably in keeping with the robe; a gold lace band held a magnificent spray of sweeping white Paradise feathers.

Another handsome fur wrap was worn by a lovely Philadelphia matron. It was of Alaska seal, cutting away abruptly at the knees and falling in a sweeping train. The bordering bands and cuffs as well as the draping shawl collar were of ermine, unspotted by the tiny black tails.

PALE SHADES OF ORCHIDS AND VIOLETS SUPERSEDE THE ROYAL PURPLE

Some of the most fetching evening gowns recently noted at the opera have been in silvery grays, delicate orchid and violet tints. One of the most attractive of last season's débutantes was observed the other evening in a gown of orchid satin crêpe de Chine veiled in chiffon. It was made with a simple bodice and with the skirt caught up at one side and banded with gold lace under chiffon. The raised waist-line was girdled by a narrow jeweled band. A line of jeweled trimming edged the décolletage; then came a strip of transparent chiffon and a second line of jewels. The chiffon fell over the gold lace sleeve caps in a little flowing sleeve. This gown is shown in the third sketch on this page.

A WOMAN WHO WEARS EXCLUSIVE GOWNS

One young matron, who is noted for her cleverly planned frocks, which are often daringly conceived and always proclaim themselves the creations of an exclusive master, in contrast to the copied models which show only slight variations from the original prototype, wore a most charming gown at "Madame Butterfly" the other evening. It was made of violette de Parme charmeuse with bretelles and wide lace bands. An original effect was gained by the use of contrasting materials in the skirt; over the back of black chiffon fell a wide pointed band of lace. The charmeuse fronts crossed diagonally to reveal an inset of the lace just below the crushed belt, and another inset at the bottom of black chiffon. The sleeves were of cream net studded with gleaming rhinestones and edged with sparkling rhinestone fringe. This gown is sketched at the extreme right of this page.

AN AMERICAN-BRITISH PEERESS WEARS SOME LOVELY GOWNS

A certain youthful matron whose début-wedding of less than a year ago ranked her as the youngest of British peeresses, recently paid her first visit home. Her ladyship was noted at many gatherings of the smart set, at one of which she wore a lovely frock of silver-gray charmeuse veiled with coronation purple and fringed with narrow silver trimming. The upper part of the corsage was fitted in with exquisite carrick-macross lace. Thrust in her bodice was a corsage bouquet of purple-faced pansies. A coat of gray velour deeply collared and cuffed with fluffy white fox and a large picture hat of black velvet with white plumes tinged with gray at the tips, completed this costume.

LA PARISIENNE EN ROUTE

NO means of locomotion has ever been so well adapted to any land as is the automobile to the land of its earliest love, France. There is something about these great, swift-moving vehicles, darting hither and thither, and in and out, always on the move, which seems typical of the French people. Even more than in America has this craze become a habit, and small wonder, for no other city in the world offers such ideal opportunities for short pleasure trips for afternoon tea, dinner or the races.

Since the automobile has become an established factor in our lives a great change has come over motor costumes, and what a relief that one is no longer obliged to look like the veriest frump; indeed, the pendulum is swinging to the other extreme. The other day a famous beauty alighted at the Ritz, clad in a long coat of ermine, which enveloped her from head to foot. It had a broad, rolling collar, which reached halfway down the back and formed long revers in front; and the plain sleeve, slightly fulled at the elbow, was finished at the hand by a wide, round, turn-back cuff.

To return to the more commonplace atélier of the dressmaker, it was at Redfern's, that master of the wrap and the tailleur, that an Austrian countess ordered a coat scarcely less elegant, but infinitely more practical, of dark brown sealskin trimmed with coon. The back was almost tight, and the entire coat—neck, sleeve, front and bottom—was outlined in the coon skin—a fur quite unknown to this Viennese *grande dame*.



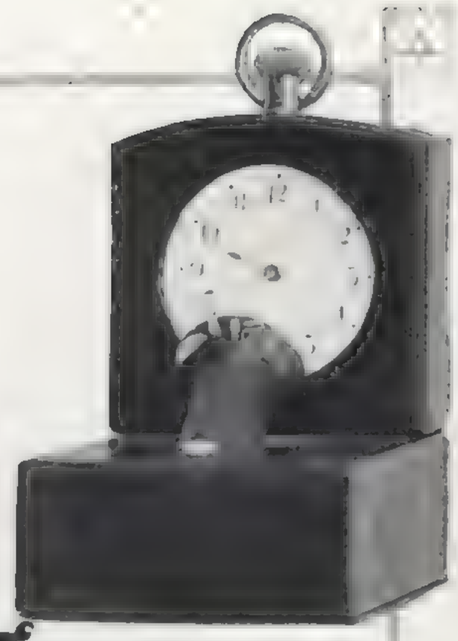
Back views of the gowns here illustrated which were worn at the Horse Show and Opera



Limousine accessory, holding address and note books, smelling salts bottle and watch, from The Favor Shop



Leather tea basket with complete service for four that is a marvel of compactness



By pressing the button of this electric-light clock, a light will burn steadily

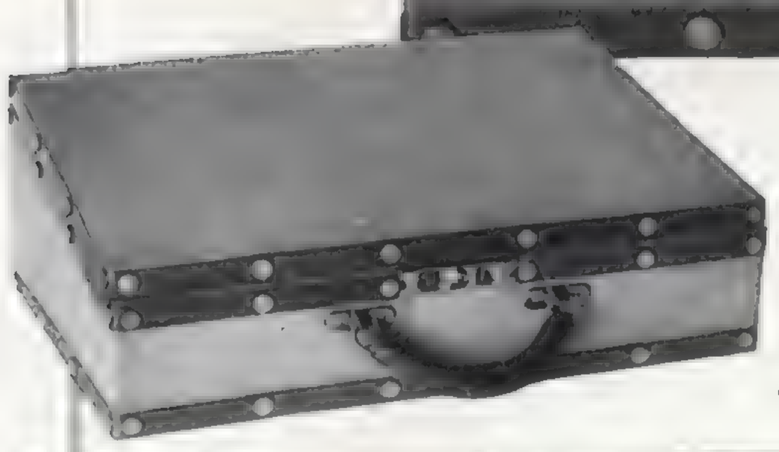


Eight-day clock upon which the tourist can depend with safety



Another brass clock of moderate price for the automobile

Dressing bag of tan whipcord, perfectly appointed with every requisite in French ivory



The cover of the bag, when closed, slants slightly and serves admirably as a footstool



It is hard to credit that this is a card table of thin boards, faced with green baize, and with folding legs

TRAVELING IMPEDIMENTA FOR THE TOURIST'S COMFORT FROM FOX-STIEFEL AND COMPANY



WRAPPED IN WARM COATS OF FUR OR HEAVY CLOTH, THE MOTOR ENTHUSIASTS

FOLLOW THE BECKONING ROAD UNDETERRED BY FROSTY WINTER WEATHER

FROM BONWIT, TELLER AND COMPANY

A COAT of leopard-skin is a much envied addition to one's wardrobe this winter. This particular model is further enhanced by deep collar and cuffs of racoon and large buttons of bone. The smart hat from Georgette is of gray and brown squirrel with a plumy white aigrette gracefully poised near the front.

THE serviceable English tweed coat is a necessity for the woman who motors. This one is made of double-face cloth, brown with green and red stripes on the outside, and red with green stripes on the inside. Jeanne Lanvin has designed the chic little hat of white felt lined with green, trimmed with worsted.

STORM coat of chinchilla cloth, brown and white checked on the reverse side. The hat is another model of Jeanne Lanvin in white felt, faced with black velvet and having on the side a purple velvet ornament, embroidered in red and green worsted. This same ornament appears also on the long black chiffon veil.

SMART FASHIONS *for* LIMITED INCOMES

In Her House Gowning the Woman of More Ingenuity than Ducats Makes Her Most Telling Economies without Sacrificing a Bit of Good Style



A little jacket of lace worn with a satin petticoat is a most fashionable style of modern boudoir gowning

SO charming and becoming is the boudoir gown that scarcely a day passes that one does not see new developments on its three or four main themes—the trig, short-skirted breakfast frock, the flowing négligée or rest robe, the more conventional, informal tea gown and our old friend the bath robe, which has longest resisted being brought up to the standard of becomingness; so that today we have many distinctions which a decade ago were not to be found in these négligées.

A TEA GOWN FROM ODD BITS OF LACE AND SILK

The conventional matinée jacket of the first sketch, charmingly carried out in a fancy all-over lace combining a filet and a Venetian motif, is lined with mauve chiffon, which forms plaited frills down the front and on the sleeves. The little chiffon girdle is held at the sides by chiffon roses. A mauve silk ball fringe runs about the bottom edges, up the side openings and around the upper sleeve. The petticoat, of a matching satin, is prettily trimmed with puffings of mauve chiffon and white net put together with a fine lace insertion. It is a lovely costume to slip on before dressing for the day, and is readily contrived from scraps and left-overs of materials. It may be developed in black charmeuse with a jacket of point d'esprit for a mourning gown.

FOR THE DÉBUTANTE'S AFTERNOON REST

The sketch opposite shows an engaging little model which the débutante may use for breakfast or for tea in the boudoir when she is resting for the festivities of the evening. Designed by Drécoll, it is carried out in pale blue chiffon. The hem, five inches deep, is fulled on and headed by a trimming of tiny pink roses against a background of silver leaves; these are repeated at the neck and around the cap. The slant-wise skirts of the sheer lace coat fall from a girdle of light blue satin, a broad bow of which is placed across the front of the waist. The quaint little tucker starts from the elongated shoulder seam and is drawn in under the wreath of roses. This gown will answer for small dinners though it was originally intended for informally receiving friends at the tea hour. One young girl has utilized a crêpe de Chine skirt, a relic of boarding-school days, too old to appear without disguise, as the foundation of this model, and the coat she made from a pretty lace and embroidery lingerie frock, the skirt of which was too old-fashioned to be of any use.

AN INEXPENSIVE MODEL

The third négligée on page 38 is of yellow changeable taffeta shading from maize to silver. The pretty, draped sleeves have the edges embroidered in a row of small, yellow dots. The back panel of lace, topped by an enormous bow between the shoulders, is an original touch. This gown need not be developed in an elaborate material; it is a good model for albatross or a lightweight cloth. Clusters of small pink and yellow roses like that which finishes the narrow lace collar are used to catch the back drapery, which consists of two rather narrow chiffon sashes that start from under the bust and lose themselves beneath the lace panel.

BEAUTY OF LINE AND DETAIL IN TWO UNUSUAL NÉGLIGÉES

Below it is a robe distinctly out of the ordinary. White crêpe de Chine forms the main body; the pointed over tunic is in cream lace. Then around the neck comes a yellow puffing of the crinkly chiffon, which forms the square train. The long point running up between the shoulders, the absence of a belt and the draped sleeves lengthen the figure most becomingly.

Seldom is a model as graceful in every detail as that in the sketch at top of page 38. The main body of the robe is of shell-pink satin, which folds around the figure and is held in plaits where it meets the long revers. Sloping back, this overskirt discloses a petticoat of deep rose pink, over which falls a slanting flounce of cream lace. The lace sleeves drop below the elbow, but are cut away to show the pretty, plump part of the upper arm. The rose-satin collar is shaped over the bust and narrows to a point halfway between bust and knee. A one-sided treatment leaves the train in a long, slender point.



This pretty Drécoll house frock may, in an emergency, be pressed into service as an informal dinner gown



Tea gown in tones of pink, with just the right touch of dignity for wearing in the drawing room



A handsome lingerie collar put on in the newest fashion is the trimming of this plain bath wrapper

THE MORE FORMAL TEA GOWN

A tea gown should embody the informality of the négligée and at the same time subtly indicate the more definite lines of a real frock. Nothing better answers these requirements than a chiffon coat, handled in one of the numberless attractive ways. That shown in the lower left drawing on this page is a particularly pretty adaptation of the coatee which slopes in from the shoulders and is caught just below the knee with a cluster of the soft old-pink roses. The underdress is of pale pink satin, the coat, white. The lace flounce is edged with a band of the roses. The coat reaches almost to the floor and is drawn around to the back in soft draping folds. Lace is used for the little frill at the neck and on the sleeves as far as the elbow. Over these fall shorter sleeves of chiffon, cut in one with the body of the coat. All the edges are hemstitched, but this is rather too much to undertake when one is repeating the model inexpensively; for the hemstitching may be substituted a line of rat-tail or soutache braid.

TWO SERVICEABLE WRAPPERS

Extremely simple, but with certain points that give it distinction, is the plain wrapper in the second drawing on the next page. Of dark blue with white trimming, the original was entirely in satin, but for the limited wardrobe, satin is too perishable, and a less rich material is more sensible. Henrietta cloth, or every-day cloth, with the trimmings in a washable white ratine, tacked in so that they can be removed easily, would perhaps be best. To one side of the front a big revers reaches below the waist, where the narrow point is finished with a long silk tassel. From the right side it crosses over with a



Designed to reveal the grace of a tall, slender figure and shapely arm

slight fullness, leaving a loose stitched edge on the left, which fastens with two large buttons. The stitching edges the sleeve and the bottom of the skirt. The undersleeve is of the white ratine.

The pretty bath wrapper in the lower right sketch on page 37 shows the new treatment of a revers that crosses at the bust and comes low down to meet a big ornament. It is of pink albatross, and the lingerie collar is an all-over batiste embroidery with an edge of Valenciennes. A tight undersleeve of embroidery is finished with a little frill of this fine lace.

A GLORIFIED BATH ROBE

If one cannot afford to be continually sending wrappers to the cleaner, a bath wrapper, which gets harder use than all the rest put together, would be most serviceable made of terry cloth. This is the rough-surfaced material of which bath towels are made and, of course, washes indefinitely. It comes in all-white and in white striped or edged with colors. A terry cloth bath robe can be made really quite pretty by using cuffs and a collar of a washable material, such as gingham or linen, in solid light blue or pink. Big buttons of the solid color add a last pretty touch to a cleanly gown of sufficient warmth for cold weather.

A HAT TO WEAR WITH RACOON FURS

A smart hat to wear with racoon furs is of black velvet finished by a fringed box-plaited ruche of black taffeta. At the back is posed a big bow of gold-colored, faille silk ribbon, the tint of which just matches the tawny yellow of the fur. One can have no idea, until it is tried, what a smart effect such a hat gives. Then, too, it can be worn with several costumes. If the street suit be black, the racoon furs and this hat make a pretty morning costume. Then from charmeuse or soft taffeta matching the golden bow, one can devise a charming little frock for weddings or for bridge.

NEW COLOR COMBINATIONS IN AN EVENING GOWN

A novel color combination is seen in a new model of an evening gown of white satin veiled in watermelon-red chiffon. At the back, as a hidden sash which is continued to the hem of the skirt, is an old-blue taffeta panel. This lies flat against the skirt beneath the chiffon tunic. At the waist-line is a flat bow of the blue, wrapped in one covering of the red. The idea is original and works out prettily, and some variation is needed in the multitude of white gowns veiled in brilliant-colored mousselines.

A SLIPPER FOR ALL GOWNS

We of slender purse cannot afford to have slippers to match every gown, even if we watch carefully for the special sales, so the next best thing is to have a few pairs that will serve as many occasions as possible. Bronze slippers are modish always and have a certain distinction of their own, for they are seldom worn, save by women of refinement. They go well with a number of different gowns—with lace, for instance, they look particularly well, and they are most suitable with the fashionable soft taffeta frock. Beaded designs are a good decoration for them, and a lovely pair has a pattern in fine gilt thread. Pretty also are bronze slippers with oval buckles of gold beads or cut steel.



The original placing of the white trimming makes this wrapper a bit uncommon

THE PROVIDENT ANT WHO LAYS UP A SEASONABLE STORE

More often than not the woman of restricted income has spent her allowance several months ahead, so that the bargains in reduced materials by the yard, which would come in so handily for her next year's calling gown or street suit have to be passed by. But if one is not obliged to gather together all resources to pay the bills already due, it is well worth while to take advantage of the sales that are going on at this season. Broadcloths are offered anywhere from one-half to one-third below their original prices. All sorts of serges, cheviots and fancy suitings are cut in price. One can lay away the materials and get next winter's costumes at an unbelievably moderate cost. Or, if the material is not too heavy, it can be used for a spring suit. The silks and fancy chiffons are also to be had at bargains, not to speak of satin and charmeuse. The mid-season, if one can manage it, is the time to lay in stores for future use.

NEW BOW FOR A HAT

The "last cry" at Paris is a velvet hat, black, dark blue, or dark green trimmed with a big bow of white Alençon tulle, which, it is true, is more perishable than a bow of white satin, but is also much smarter. The tulle bow is usually narrowly plaited and is wired with fine silk hat wire to keep it upright. Either a flaring loop bow or a compressed aigrette shape, closely massed and attached by an ornament—a bit of antique gold or silver embroidery, perhaps—is most effective.



Lace combined with silk or light cloth gives a smart effect in this little model

AN INVISIBLE MUFFLER

It is difficult to keep lace collars and yokes clean, for the coat constantly rubs against them, and no matter how often they are rinsed off with gasoline or naphtha they often look grimy. A simple way to protect them from the coat is to wear a tiny muffler of white net around the throat. This shows just an edge above the coat collar, and is very efficient in saving one's bodice. To keep it from riding up, it is weighted at either end by a silk or a gilt tassel.

THE SEASON FOR LINGERIE

Now that the January sales of lingerie are upon us, the prospective purchaser would do well to consider her market. The simplest French handmade things are preferable to the domestic offerings, however tempting these may be in the way of trimming. As a rule, their laces are cheap and wash out in no time, while the French articles, however unadorned, are always fine and dainty. But whatever one chooses, it is well to go over it carefully before it is washed, giving the buttons a second sewing and the tapes and draw-strings an extra catch. This saves no end of annoyance, and never seems the labor in the first place that it is after buttons and tapes have been lost. If machine-made underclothes are chosen, it is best to select those trimmed with Cluny or torchon lace, which wears far better than the corresponding grade of Valenciennes, which is loosely woven.

THE TAILORED SHIRT FOR 1912

The newest model in the popular tailor-made shirtwaist, either silk or flannel, has a touch that distinguishes it from last year's mode. There is a pocket with a buttoned flap on either side of the box-plait front, which continues down to the waist-line. In flannel shirts the collar is stitched on to the neck-band and is lined in white taffeta silk.

WHEN DYEING SILK

Remember that it is always worth while to have all-silk materials dyed You can utilize satin, crêpe de Chine, silk or chiffon in this way and make them up into charming tea or dinner gowns for home wear. A splendid result is obtained by choosing the shade called "American beauty," which any lighter color will admirably take. As goods are cleansed before dyeing, old spots will not show.



This treatment of a lace tunic is distinctly out of the ordinary



A little bonnet and a huge muff from Carlier, corded and plaited and embroidered with a most chic result



Heavy satin scarf that is almost a wrap. Marabout alone trims this richly simple set



Half velvet, half cloth, with the color note in the embroidery, this is an afternoon costume of distinction

PARIS HAS DECREED THAT MUFFS MAY BE INFINITELY ELABORATE OR SEVERELY PLAIN, BUT ALWAYS THEY MUST BE LARGE, AND FREQUENTLY THEY MATCH THE HATS IN WHOLE OR IN PART—A MODIFIED CASSOCK GOWN, THAT REVEALS ITS ORIGIN IN THE BUTTONED FRONT



THOROUGHLY EXPRESSIVE OF THOSE MOST ADMIRABLE ENGLISH QUALITIES IN EVENING DRESS—BEAUTY OF LINE AND HARMONY OF COLOR—ARE THESE SMART MODELS FROM IZOD OF LONDON

For descriptions and reverse views see page 74



Exquisite evening wrap of jet-embroidered broadcloth, banded with black satin, lined with cerise velvet

For fuller descriptions see page 74

MODELS FROM MOGABGAB

RICH BROCADES, ANTIQUE LACES AND GORGEOUS EMBROIDERIES, LEND A BYZANTINE SPLENDOR TO THE GOWNING OF THE FASHIONABLE WOMAN OF TO-DAY



Gown of antique yellow brocade delightfully medieval in design and fabric. Lace cap from Maynard



Sea-foam green chiffon dinner gown brocaded in dull gold. Metal lace cap shown by Maynard



Satin-plaiting oddly used on a striped velveteen costume. Algerian embroidery forms the tiny vest



A two-color chiffon collar is a feature of this much-embellished tailleur of satin. Braid edges the scallops



Heavy satin, fur and a collar and train of gold lace veiled with chiffon, combine to make this handsome opera gown

THREE PRODUCTIONS OF AN ENGLISH COURT DRESSMAKER, IN WHICH ARE INCORPORATED SEVERAL OF THIS SEASON'S PREDOMINATING FANCIES — FRINGE, SCALLOPS, PLAITINGS, DEEP COLLARS AND A MULTITUDE OF BUTTONS

From Ernest, London

SEEN *in the* SHOPS

Innovations for the Ardent Motorist—Luxurious Trifles for Evening Wear—The Never-Failing Appeal of Lovely Lingerie

THE modern equipment for any kind of sport has reached a stage of development wherein the hight of comfort and luxury have been combined, and the motor, which to-day seems to possess the greater part of the human soul, has every contrivance imaginable to facilitate travel and pleasure, and may be fitted with such perfection that every demand is satisfied. Though these accessories are usually made across the seas, they are sold at various shops here at moderate cost, owing to the great demand for them.

AN OUTFIT IN RACOON

To be comfortably attired one needs a fur coat, and the extremely smart one of racoon here reproduced costs but $90. If truth were to be known this is in reality a man's coat in a small size, but a woman's model is almost identical and costs exactly double. This coat is made of beautiful skins, has the deep cuff and large roll collar and is in every way remarkable for the price asked for it. The hat to match fits close to the head, and is as comfortable and becoming as could be desired. Its price is $15. This same outfit may, of course, be worn by a man, but as the cap is necessarily smaller, the cost is but $10.

Fur gloves of racoon with the inside of suède are made in a novel way, as shown in the group on page 44. The thumb and first fingers are similar to any other glove, but the other three fingers have but one portion. This arrangement gives freedom to all the fingers when necessary, but if the hand should become cold, the last three fingers may be closed inside the glove. The comfort these gloves insure makes the price of $9 a pair immaterial.

A robe of racoon lined with brown broadcloth may be bought for $125. Leopard skin, which is so extremely smart this season, is most effective in the motor. A full length coat made on the same model as the racoon sells for $185, and a robe to match is $125.

FOR THE MOTORIST—TOP AND TOE

What a joy motor boots are, for can anyone be happy with cold feet? In this same group is shown a most practical pair made of shoe leather lined with lambswool, fastened by a metal clasp similar to the arctic clasp. These boots may be had for $8 and $10, according to size and hight.

Great, indeed, is the variety in headgear, and even the most particular may find something to suit his peculiar case. The sketch on the right shows an excellent cap of Shetland wool, which in extremely cold weather may be worn as illustrated, but on more moderate days the piece covering the ears and face may be folded back to look like a regular close-fitting cap. It is delightfully warm, and is priced at $1.50. Another of Angora wool fits close around the head and neck and buttons under the chin, and the cost of this is $4. Gloves of this same warm, soft material cost $2.50 a pair, and a scarf 1½ yards long and 12 inches wide is $6; or, in Shetland wool, $3.

HOODS OF ANGORA AND MESSALINE

In going from place to place in the evening one often feels the need of something warm over the head and around the neck. For this purpose is designed the attractive model reproduced in the sketch at the top of page 44. It is made of Angora wool and lined with soft messaline. A tassel on the point of the hood gives a jaunty effect. The streamers are made in one piece with the hood, and each is 1½ yards long with a tassel on the end. These may be wound around the neck or tied in a double knot under the chin. The hood fastens under the chin by an elastic and two pearl buttons and may be ordered in any color desired for $13.24. Another hood is entirely of messaline in the same bonnet shape with a wadded lining. The novel feature is an attached veil which has a mica with perforations around the edge. The bonnet is complete in itself and costs $4.49.

Especially pretty are the children's knitted caps in thick worsted or Angora, which can be ordered in any size. Those in worsted cost from $1 to $1.50, and the same design in Angora, which is rather prettier, may be purchased at $3.50.



Attired in a smart, warm coat and cap of racoon, the motor maid need not fear the position of the mercury

SUIT-CASE TRUNK

Near the bottom of page 44 is a reproduction of this useful traveling accessory. The trunk is of fiber with patent leather finish and well bound, and straps to the back of the motor. It measures 28½ inches long, 14 high and 16 deep, and holds two suit-cases, both hand-sewed and leather bound, having brass trimmings. This trunk protects the cases from the dirt on the road and obliterates the mortification of carrying a dust-covered suit-case into house or hotel. The trunk with two suit-cases costs $35. Answering the same purpose, but much less expensive, is one of basswood that costs but $18.

A ROBE RAIL CASE

This is just what it implies—a case that hangs over the rail by a strap at each end, as illustrated in the drawing on the lower left. It is made of heavy pasteboard covered with canvas duc measuring 25 inches long, 20 inches in hight, and may be opened to a width of 9½ inches. On the outside of the cover are three pockets, each of the same size and fastening by a clasp with brass finish. The cover lifts and reveals a compartment, large enough to hold wraps or anything of the kind. The case is well worth the price of $11 asked for it.

LUNCH BASKET AT LOW COST

Excellent value is obtained in the well-appointed luncheon basket of wicker illustrated at the top of this same group, and sold by a large house which carries an extensive line of motor accessories. The basket is 23 inches long, 15 inches wide and 28 inches deep. The cover holds half a dozen each of knives, forks and agate plates, also tea doilies, besides which there are two large nickel boxes in the basket, six agate drinking cups, a marmalade jar and salt and pepper boxes. Two compartments are arranged for thermos bottles of one quart each. These bottles come separately and are priced at $5 and $5.75 in the imported make, while the same thing put forth by American manufacturers cost $3 and $3.50, respectively. The luncheon basket with fastenings of wicker to match is really very attractively gotten up, and the price complete, but without the thermos bottles, is $19.74.

THE MEDIUM-SIZED HAT SURVIVES

Many and widely diverse are the conceptions of the master designers in a galaxy of chapeaux which have made their appearance at successive stages in the passing show of the millinery modes. The facile French designers have run the gamut in their varying creation of all sizes and conditions from the very wide and very drooping to the closely hugging, eye-obliterating type. Low draping trimming conceits and skyward-mounting plumage have all figured in graceful, striking and bizarre effects. But now that we come to the survival of the fittest, it is discovered that it is, after all, the medium-sized hat that has the real prestige, and this the Parisienne has insistently accorded it all along, both for formal and evening wear.

AN ADAPTABLE FRENCH VELOUR SHAPE

A chic model to which our Gallic cousins have been devoted this season is imported in a soft, silky French velour of exceptionally fine texture and distinctly French shades. The crown is in a large size which sets well down on the head, but gives credence to the fact rather than leaves one to assume that the wearer is possessed of a full complement of perfectly good features. The soft, rolling brim of some six inches has a distinct turn-up all the way round. The shape adapts itself to various styles of trimming.

For a good-looking, general wear hat the brim may be caught back at the side front with a cabochon or feather fantasie. The lines are also good for the soft Paradise feathers which sweep gracefully backward at one side, trailing low over the shoulder in the effective, old-time fashion the French have reclaimed to ultra-modishness. The all-circling ostrich band, in a shade matching the hat and curled plumes rising at the back slightly to one side, is both smart and universally becoming, also a mode which was much affected at the Horse Show. This imported velour shape is to be had in the new French blue closely resembling Copenhagen, a golden champagne akin to khaki, dark rich hunter's-green, and also in the vivid emerald hue now the mode, a luscious shade of raspberry, and dark maroon and black. Price of the untrimmed model, $15.

A SAVING IN EVENING GLOVES

Right now at the hight of the season one is fairly nonplussed by the inadequacy of even a goodly supply of evening gloves. White evening gloves make the most insatiable demands on one's purse of all costume accessories, so one hearkens eagerly to the joyful tidings of special finds in the long kid gloves. Rumor becomes a truth when one is put in possession of the fact that an excellent quality of long, sixteen-button, white kid gloves may be had at the very special price of $1.95 a pair. Lovely pastel shades are also shown in a very fine quality of glacé kid in sixteen-button length. The shades include pink, blue, café au lait and pearl white. Price, $2.75.



Jaunty hood of Angora and messaline worn when motoring in evening dress

a Grecian fillet, and held together at the top ends by small, round, jeweled rosettes, costs the sum of $5.

EVENING BAGS ARE PART OF THE GOWN

Lovely, indeed, are the evening bags of brocade, satin or velvet, holding fan, opera glasses, cobwebby mouchoir—and those trifles that are no secret—which add most effectively to the costume *ensemble* when going forth to opera or dance. At a certain shop, where no two bags are ever made in the same design, one may order a bag designed of the material of the gown with which it is to be carried, or in some contrasting fabric which completes a color harmony. Both sides of these specially made to order bags are embroidered in distinctive designs, differing from each other and from those of all previously designed bags. Long, heavy cords of gold in silver tinsel with large tasseled ends draw up the bags through embroidered rings, and the fringe at the border measures some two and a half inches, falling in a graceful festooning effect.

These bags will be made to order from $10 to $35, according to design which is selected from those which will be submitted by the specialty house upon request.

THE WEAPON OF COQUETRY

Oriental fans in gold gauze are the latest novelties in the metal-toned evening accessories and accord with the rich and sumptuous modes characteristic of the season. One such inexpensive and dainty trifle is of gold gauze softly veiled in chiffon and spangled with tiny golden stars. The top is finished with an edging of old-gold lace, and the fan is mounted on sticks of sandalwood inlaid with gold leaf, which tones in attractively with the dully veiled gold mesh of the fan. The shape of the fan is also of note, being in the new, slender, tapering effect, more graceful than the usual half-circle design. It goes happily with all costume shades, adding the modish metal note and also blending harmoniously with the gown trimmed with old or tarnished gold embroidery or lace. Price, $3.

FANS, BOTH AIRY AND HEAVY

A lighter, more airy variation of the gold or silver gauze fan, veiled in chiffon and spangled with sparkling metal, comes mounted on sticks of carved bone inlaid with silver or gold leaf. The spangles form running scroll lines in lacy effect differing from a set or conventional design, and the backing is of gold or silver mesh, which gleams softly in the gentle wafting. These exquisite fans may be had for $5.

A very handsome fan, richly encrusted with gold and silver spangles, is mounted on sticks of mother-of-pearl. The combining of the silver and gold is rarely effective and one of the newest conceits of the season. The fan measures about eight inches and is exquisitely wrought, being handsome enough for the most regal evening gown. It may be purchased for $12.50.

PETTICOATS OF CHIFFON

Of a diaphanous nothingness are the cloudy chiffon petticoats which have made their appearance in the wardrobe of the smart woman. They come in two layers of chiffon variously designed to show color through a softening layer of white in smart two-tone shading and also in double layers of one color. The single flounces are plaited and trimmed with two-inch wide tucks. There is no suggestion of fullness, however, in this softly clinging, merest excuse of a petticoat. All the evening shades are shown as well as street colors, at $9.75.

THE NECESSARY TIGHTS

The new tights in Italian silk have appeared to fill a needed place in the present costume modes of softly flowing lines and winding draperies. To build correctly requires attention to details below the surface. All bulkiness and excess material is done away with by the French designers, who model their gowns to the form with softly full and graceful draperies. Many evening gowns have tights made especially for them, but this trouble and expense is obviated by these well-fitting, ready-made ones of Italian silk, which have a slight fullness at the knees caught to an elastic band. In the best quality of silk, in colors, black, white, pink and blue, and reinforced, these tights are $3.95 with ribbon bows, and $3.75 without. In a less heavy quality of silk the same model may be had for $2.75.



Cold-weather cap of Shetland wool that can be folded back into a close-fitting cap

INEXPENSIVE MANNISH SHIRTS IN SILK AND LINEN

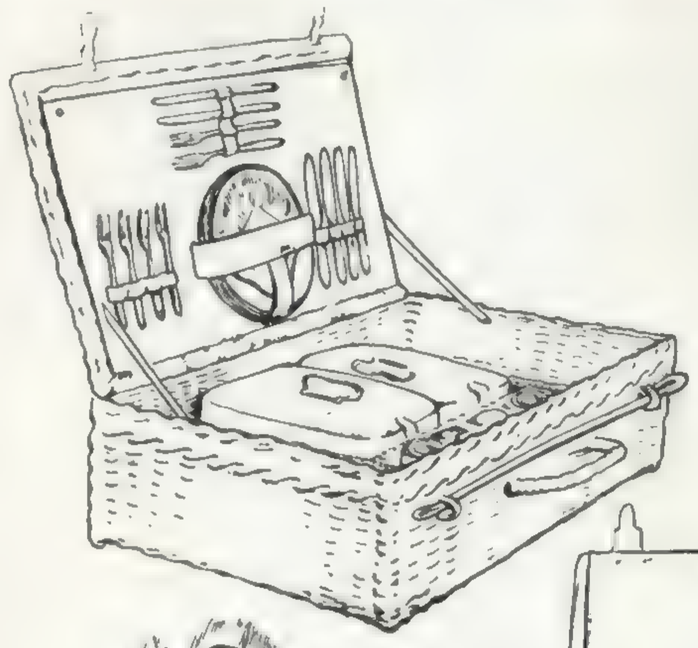
The English mannish shirt in severely tailored effect has a distinct place in the wardrobe of the smart woman. When she goes tailored, she adheres strictly to the letter for the severe whole. A specialty house is showing the tailored blouse in exceptional value in linen madras and silk. When this mannish model was first introduced, one was compelled to have it made to order, or possibly it was obtained as a special at a corresponding price. Consequently, one regards as a boon to the properly equipped wardrobe the well-cut blouses shown by a Fifth Avenue house, to be had at remarkably reasonable prices. They are designed in the regulation mannish model of shallow yoke, tailored sleeves, with turn-back cuffs and mannish side pocket. Those in plain white linen or madras, the latter being also shown in smart stripings of color, are of exceptional value at $1. The same style is also to be had in washable silk in all-white or all-black, or on the white ground striped in black, blue or brown at the distinctly special price of $3.50.

THE RHINESTONE HAIR ORNAMENT

The classic style of hair-dressing which prevails at the opera, and for evening wear in general, is effectively relieved in its simplicity by jeweled Grecian bands inset with scintillating rhinestones. A graceful serpentine design of a single row of stones embedded in aluminum, just sufficiently wide to hold the stones, makes a lovely coiffure ornament banding the front of the head like a low tiara. The aluminum closely resembles platinum, and, aside from the difference in price, also has the added merit of being very light to wear on the head. Price, $2.75.

A handsome design composed of four serpentine rows of gleaming rhinestones tapering to pointed ends in fillet effect makes an ornament which will sparkle splendidly amid waving tresses, framing the face low and softly, after the prevailing mode. The price of this lovely and brilliant trifle is $13.50.

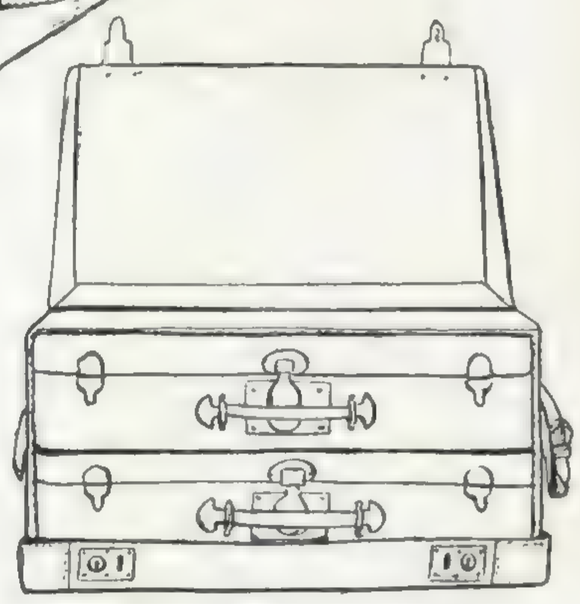
A half-circle of rhinestones set in white metal very attractively offsets the evening coiffure, and costs but $3.75. Two rows of glittering stones forming



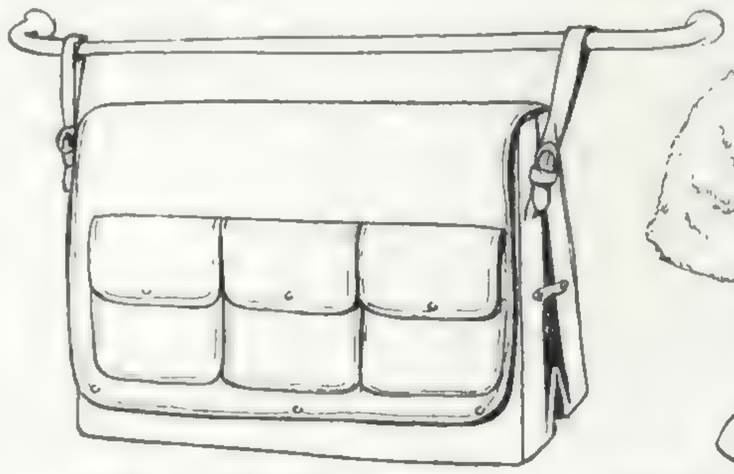
A moderate in price, well-appointed wicker lunch basket, fitted with service for six



Motor glove of racoon, which has the warmth of the mitten and the freedom of the glove



Suit-case trunk that protects valises from the dirt of the road



This case for extra wraps, with three handy pockets, may be suspended from the robe rail



Sturdy leather motor boots, warmly lined with lambswool, that may be purchased for $10

A HEALTHFUL CORSET FOR THE YOUNG GIRL

This corset with its unboned flexibility was designed primarily for horseback riding and other sports. It has, however, been adopted for constant wear by many young women, especially by those whose figures are undeveloped. It may be seen by a glance at the center illustration, page 82, that the slight boning is skilfully applied, and that it stops short at the hips so as to allow perfect freedom in exercising. The bones at either side of the front steels are placed diagonally—this to ensure a good, straight front line, and at the same time to do away with unnecessary pressure upon the abdominal organs. The bustline, as is essential for the correct respiration of the growing girl as well as for the woman who takes strenuous exercise, is extremely low. Remarkable in a good-sense corset are the really perfect proportions of this corset model. The flat lines of the back, the pretty curve under the arms and the long-waisted, straight front are all here. In firm coutil with a plain tailored top and four deep, shaped tabs for the garters, it costs only $2.50. If still greater freedom is desired, cross-pieces of strong elastic will be inserted down both sides of the front, but the price must then be raised to $5. For stout figures,

(*Continued on page* 82)

THE CLEVER WOMEN OF THE PARIS STAGE ARE THE PIONEERS OF FASHION, FOR IT IS THEY WHO FIRST EXPLOIT THE NEW CONCEPTIONS ACHIEVED BY LEADING FRENCH DESIGNERS



Monna Delza, the charming French actress, who is now being seen in the rôles of the late Mlle. Lantelme



Wrap of velvet and gold brocade worn by Mlle. Madeleine Andral of the Théâtre des Capucines

Béchoff-David is the designer of these two frocks in which Mlle. Delza appears in vaudeville



TYPES OF THE THREE-PIECE TAILORED SUIT THAT, SUPPLEMENTED WITH HANDSOME FURS, ARE SUFFICIENTLY ORNATE TO ENABLE THEM TO BE WORN WITH FITNESS AT FUNCTIONS BEFORE SIX

For descriptions and reverse views see page 74

THE YOUNGER GENERATION

Lovely Little Comforts Demanded by His Royal Babyship—Proper Robes for the Formal Occasions of the First Years of His Reign



Hand-made christening robe of sheer linen lawn with embroidery and insets of very finest baby Irish

THE little gossamer-like slips, dainty as though woven by the fairies, and all the little things that contribute to the comfort of babyhood have a universal fascination. Infinite pains are expended in having everything as dainty as possible for the wee newcomer who lies in his soft, lace-decked bassinet like a little, frail snow flower, and yet is monarch of all he surveys. Whether the small stranger comes with the proverbial gold spoon or just as the heir to the sceptre of babyhood, everything must be exquisite. All his belongings are in white, oftentimes with just a touch of color. Not only sentiment but hygiene makes the most rigid exactions for his wardrobe in these enlightened days. The enameled bassinet, the weighing scales, everything, must be of spotless purity.

BABY'S FIRST FORMAL AFFAIR

The first momentous formal event in baby's life is his christening, when he may, or may not, display the social tact which is to mark his future; but at all events his appearance must be beyond reproach. The most exquisite little garments constitute his christening wardrobe, which in some cases either is, or will be, an heirloom. A lovely christening robe with covering cloak and wee bonnet is illustrated in the two upper sketches on this page. The robe, every stitch of which is put in by hand, is of sheerest linen lawn with hand embroidery and insets of baby Irish lace. The yoke is in scallop outline; one large scallop heads the sloping front panel, which is daintily embroidered and outlined with exquisite Irish insertion. Pin tucks form side clusters below the yoke, and a group above the hem, combined with Irish insertion, finishes the skirt. The running floral design of the embroidery links together diamond-shapes of the insertion, with a rose motif at each corner.



White coats with matching bonnets, one of velvet with rabbit's skin, the other of silk with baby Irish

The long, hand-worked cloak of atlas silk is lined and interlined for warmth. The cape is embroidered in a pointed, scalloped outline and trimmed with embroidery and motifs of the insertion, which match those of the christening robe. The cunning little bonnet is of the embroidered atlas silk with a frill of the Irish lace to frame a dimpled, rosy face. The long strings and the full rosettes, that cover each small pink ear, are made of soft white satin.

The center sketch on this page shows two dear little coats for the toddling youngster. The model on the left is of white chiffon velvet with a square collar and turn-back cuffs edged with white rabbit's skin—a fur somewhat similar to the unspotted ermine. The cunning, bonnet-shaped cap, made to match the coat, is of velvet banded with fur and trimmed with rosettes of twisted loops of the velvet. The skirt of the coat is slashed at the sides in a childish adaptation of the mode. The second coat is of cream-colored atlas silk with a trimming of baby Irish lace—by all odds the most suitable lace for children's coats. The quaint little garment fastens slightly to one side with buttons and loops of silk crochet. The set-on side revers, widened by an edging of the baby Irish lace, run into a deep pointed collar at the back. The little bonnet cap which completes the costume is of atlas silk banded by a double row of baby Irish lace, the joining of which is covered by soft, white satin ribbon, which forms large rosettes at the sides. Models from Gebruder Mosse.



Silk wrap and bonnet to match christening robe and similarly designed with embroidery and Irish lace

FURNISHINGS FOR THE DAY NURSERY

Very convenient for the nursery is the French wardrobe basket of white enameled wicker with its delicate tracery of gold, which is illustrated in the lower left-hand corner of this page. The lining of rose-pink satin is veiled with the sheerest and softest of fine French lawns, which is edged with shirred Valenciennes lace. A pretty ivory toilet set, decorated with enameled rosebuds, adds the last touch to this perfectly appointed basket. One of the necessary adjuncts to the equipment of the baby who is likely to do any traveling is the fine wicker hamper shown in the bottom illustration. It is eight inches wide by seven inches high, and contains a hand-painted celluloid toilet set, consisting of powder box, soap dish, baby brush and comb and the indispensable rattle. Also included in this carefully prepared baby-trunk is a set of elastic bands to hold up the sleeves, sponge bag, hot water bag with a crocheted cover, coat hanger, fancy safety-pin holder and a strap to hold the baby in the car seat. These articles may be had in pink or blue, the former being generally chosen for the baby girl, and the latter for the

(*Continued on page* 64)



French wardrobe basket of white enameled wicker lined with veiled pink satin with Valenciennes edging



View of baby hamper shown below, when closed



Baby's traveling hamper of fine wicker completely equipped with all necessary toilet requisites



Bassinet of white enameled wicker with touches of gold and flounces of sheer lawn and Valenciennes lace



EXCELLENT STREET, EVENING AND HOUSE MODELS OF BECOMING LINES, IN SOFT FABRICS TASTEFULLY TRIMMED, THAT ARE SPECIALLY DESIGNED AS MATERNITY GOWNS

By Lane Bryant

For descriptions see page 74

SEEN ON THE STAGE

The World of the Theatre Stirred by the Opposition to the Irish Players—Crane's New Comedy Interestingly Played

BEFORE the presentation of John Millington Synge's "Playboy of the Western World" stirred those frenzies and phobias of Irish-Americans that blasted their last claim to a sense of humor, the Irish Players, on tour from the Abbey Theatre in Dublin, were torn between self-gratulation that their goodly efforts were receiving a *succès d'estime,* and a quite justified melancholy that the Maxine Elliott Theatre was not more plenteously filled to do them honor.

Following the outbreak, the situation was sharply reversed. They became a public curiosity. Attention during their performances was rent between the spectacle they provided and the hopeful possibility that another demonstration might eventuate from the galleries.

"The Playboy of the Western World," the storm petrel, is one of the most original pieces of dramatic writing ever produced. It has been played before in America—by Richard Bennett, in a stock company, in the West. It has been for many months on the bookshelves of every earnest follower of modern dramatic literature. It was never by the remotest chance considered as anything but charming burlesque until it was presented by the Irish Players, when, for some unfathomable reason, it came to seem a solemn traducement of the fair name and fame of Ireland, and a calumny against which no action short of rowdyism was righteous or fit.

It is to be recorded in favor of George C. Tyler, manager of the Players, that he made common cause with his wards in their espousal of the "Playboy" and kept it on the boards at the Maxine Elliott till the hysterical outburst had subsided, and time was had for a just and reasonable appraisement of its merits.

LADY GREGORY'S COMEDIES ARE CLEVER

The engagement of the Players was commenced with three short plays: "The Rising of the Moon" and "Spreading the News," by Lady Gregory; and "Birthright," by T. C. Murray.



Scene from "The Playboy of the Western World," given by the Irish players at Maxine Elliott's theatre

The first of these was simplicity distilled and essenced. A fugitive from the police encounters a police sergeant, and by dint of singing him sentimental old ballads, and recalling his long-gone youth, has him connive at his escape. As the curtain descends upon this delicate fragment, the sergeant is saying: "I wonder if I am as big a fool as I think I am."

The play has two minor characters. "Birthright" was a tragedy in two acts, and was not comparable, for niceness of finish or surety of design, with either of Lady Gregory's comedies. One of the advantages of stage tragedies over real ones, is that the playwright, if he have the skill, can make them seem unavoidable. No waste is so sorely begrudged as that of sympathy over needless catastrophies. No draft on the emotions is so resented as that made by a tragedy which is not made to seem inevitable.

Mr. Murray incurred just this resentment. His harrowing little tale, which could so easily have been fashioned to conceal this fault, went through its two acts in an inexplicable gloom, and culminated in a murder which was entirely uncalled for. It is true that the dissolving agent for most dramatic tragedies is a dash of common sense and a timely word of explanation; and playwrights, knowing this, devise as best they may to conceal from the enraptured spectator the exact spot where he begins to squander his tears. The inept writer leaves a dozen loopholes, into which the astute spectator may insert his deadly question: "But why not do simply thus and so, and avoid all this?" Doing things simply is not the way the journeyman makes his tragedies. Once a strict regime of sense and simplicity was inaugurated, Broadway would be wrapped in Stygian darkness for five and ten years at a stretch. It is only the exceptional writer who gets his effect with due directness and simplicity. But many minor ones are versed in the trick of assuming the virtue they have not, and thus providing a season-ful of more or less acceptable plays.

Mr. Murray has not this gentle aid. In his tragedy, an irascible Irish father, on the eve of sending his youngest son to America, has one of his frequently recurring quarrels with his first-born, and marks him, instead, for exile. The name on the new trunk-tag is changed by the younger boy at his father's command, and when the oldest returns, and finds his name on the badge of banishment, he denounces the brother as a traitor and a felon, and ends by murdering him. And this in spite of the fact that his father has always tyrannized over him; has been the fountain-head of his afflictions since early childhood, and is surely, in this latest instance, the logical culprit. The audience, prepared for rebellion against the father, is amazed to find the younger son the object of his brother's wrath, because it chances to be his handwrit-



A new portrait of Helen Ware, whose success with "The Price" is established



Kitty Cheatham, whose programmes for children are in great demand



Dustin Farnum, who, with his brother William, is starring in "The Littlest Rebel"



Gaby Deslys in the most elaborate of the gowns in which she is compelling admiration at the Winter Garden



Taylor Holmer and Irene Fenwick in a scene from "The Million" at the 39th Street Theatre

ing on the trunk-tag. The voice was Isaac's voice, for all that the hand was the hand of Jacob, and if Mr. Murray had not foresight to see this, he was outrun by his audience.

Lady Gregory's second comedy, "Spreading the News," was cunningly blended by caricature and the mechanics of playmaking. It recalled the waltz that Oscar Hammerstein wrote to Madame Tetrazzini, which is to say that it seemed more like an exercise than a finished product.

HIGH STANDARD OF EFFICIENCY AMONG PLAYERS

The Irish Players are a workmanlike organization, versatile and well directed. They do not compare to the Scotch Players, for instance, in individual brilliancy, but it must be borne in mind that their aims are rather moral than artistic. They present representative plays of Irish playwrights, and, in so far as possible, familiarize the Irish social body, and such others as may be concerned, with what has been called the "new Irish movement."

Sara Allgood is the only one of the number who could, at a stretch, be called an exceptional actress. Fred O'Donovan approaches, but does not reach her high degree of capability.

"THE LADY OF COVENTRY"

LOUIS NAPOLEON PARKER has a notion of his own about how to write a play. He scorns the conventional idea that action is necessary, holding rather that it is, if anything, undesirable. He will give you characterization, but always in bas-relief. He will give you poetry of line, and dulcet rhythm of dialogue, but he will get you nowhere with it. He appears to believe that acted plays should be like mural decorations, serving chiefly to enhance the surface flatness of the wall. "Pomander Walk" spread evenly over a large area, enchanting the while. "Disraeli" lay smoothly for the most part, though the title figure showed a tendency to protrude. "The Lady of Coventry," in which Viola Allen recently starred, showed no such tendency. In fact, there were times when its cameo-like surface was unmistakably intaglio. It was constructed upon the conjugation of the verb "to ride," omitting the present indicative, except by a sort of proxy. For two acts the Lady of Coventry chanted "I will ride." For another, Henry Kolker stood at a window, gazing off-stage in a contraband rapture, and intoned "She rides." In the last act, Miss Allen put her voice through its paces on "I have ridden." Herein lies the secret of the lack of power in the play. Miss Allen's musical, beautiful voice, her resplendent self and her creditable acting ability, could not hide the fact that for four acts Mr. Parker had been content to do next to nothing.

Henry Kolker was entrusted to act the Saxon Earl, *Leofric*, and a sorry mess he made of it. When, in "The Great Name," Mr. Kolker so roused the ire of Mr. Burns Mantle that the latter prescribed a "spanking machine," we were inclined to think that the critic was a little severe. All such charitable thought took flight, however, after Mr. Kolker's performance in "The Lady of Coventry." If for "The Great Name" he deserved Mr. Mantle's remedy, for the Parker romance he should have been led to the ducking stool. His sole effort after the emotional reaches of his rôle—and they were many—consisted in muting his very wonderful voice and drawling his vowel sounds till he produced a dissyllabic Bedlam.

CRANE'S NEW COMEDY RATHER FOOTLESS

INVESTIGATION of "The Senator Keeps House," at the Garrick Theatre, prompts the fearful suspicion that William H. Crane does not know a good play when he sees it. He has exchanged for his present comedy by Martha Morton, one of the most delightful farces that ever came from the prodigal pen of George Ade, to wit: "United States Senator Bedloe," in which he appeared for a few weeks last season. "United States Senator Bedloe" was not a "play of the century," but it was considerably better than "The Senator Keeps House," yet Mr. Crane discarded the former after but a brief trial, and pinned his faith, instead, to his latest foolery from Miss Morton.

Both comedies had a political background, which permitted frequent interpolations of political slang, but the best that can be claimed for Miss Morton's is that it has a delicate verbal ingenuity to atone for its milk-and-water plot; Mr. Ade, with sturdy strength and shrewd dramatic sense, made situations.

"The Senator Keeps House" bears internal evidence of having been written by a woman, which is not meant to be as rancorous as it sounds. It means simply that, after having conceived her scenes with some directness, the author befuddles them in mid-air, producing a feeling of restlessness and uncertainty in her audiences. She is not craftsman enough to carry them through. For instance, at a crucial point in the play, the Senator and a fellow-statesman are brought together, after a ruction the night before, and each is primed to apologize to the other, after a little pride-warming hesitation. This is a good idea, but instead of working it up, Miss Morton stops in the middle of it and has the visiting statesman become incapacitated by a bad cigar, and leave the room precipitately, with the comedy stranded at the precise spot where the scene began. This is merly a sample. Time is too fleeting, and art not long enough, to do justice to the entire list of such faults. Suffice it that they made the whole play seem incoherent and amateurish, and robbed it of any hope of longevity.

Miss Morton's grasp of politics, likewise, is no more sound than it should be. For no apparent reason she insists that her Senator is serving his first term, and what, gentle reader, do you suppose he is doing in this novitiate? He is chairman of the Committee on Appropriations! The play demands that he hold this exalted position, but it does not require at any point that he be still in his first term. True, he is having difficulties with his servants and his housekeepers, but that sort of thing goes on in Washington almost all the time. It does not afflict those newly arrived, to the exclusion of old residents.

Miss Morton's comedy has the benefit, however, of some excellent acting. Mr. Crane knows that the first law of the comedian is sureness of touch, and, knowing, he so conducts himself. He is always worth seeing, no matter what he plays. We pay our respects to Marion Kerby for the second time this season, and rejoice with her that in her present case she plays her scenes with so delightful an actor as William Jefferson, instead of with the aloof and disdainful Miss Crosman.

RUTH HALE.



The new opera house Oscar Hammerstein has built in London, and which was opened with a brilliant performance of "Quo Vadis"

MUSIC

THE glowing details which come from London of Oscar Hammerstein's newest and much-heralded Opera House, with which he plans to rout Covent Garden from its customary placidity, bear out the enthusiastic cable accounts, of necessity somewhat brusque, that this energetic little impressario has achieved a building worthy of his ideals.

In architectural design it is similar to his Opera House in Philadelphia, into which, by his own confession, he put the best work of which he was capable for the public good. Inside, its decorations are carried out in pale rose, white and gold. According to one chronicler, "there is a trace of genius in everything connected with the house."



Putnam Griswold, the American basso, who is sensationally successful

"The color scheme is par excellence," she continues. "Someone once discovered that rose shades are best to employ in the decoration of theatres, why, it is hard to tell. It may be that there is truth in the theory of the Religionists of Color that rose is the hue of love, and of life. Certainly it is the shade of optimism, and Mr. Hammerstein has done well to choose it. But while rose may be the happy shade, it does not make friends with all its sister tints. There are some gowns, for instance, perfect in their soft nests of tissue paper, admirable when draped upon their owners, which yet would rise up in silken contempt and strident discord if laid against a rose-upholstered armchair. So Mr. Hammerstein has acted with that discretion we have come to expect from him, and has selected a rose which, though not 'old rose,' or 'June red,' is that gentle tint which held our attention a season or two ago, called then 'ashes of roses.' This becoming shade drapes the boxes, claims the curtain and the heavy carpets, and dyes the soft brocaded chairs.

"At the opening performance, when the American visitors in London gathered to give honor to their countryman in his foreign venture, and England's distinguished daughters came to test the rival strength of Covent Garden's would-be usurper, the new Opera House represented a brilliant scene. The gowns were truly marvelous.

PUTNAM GRISWOLD'S PICTURESQUE CAREER

THE old habit of insisting on foreign labels for all our operatic favorites presents a unique spectacle when one considers how Giulio Gatti-Casazza went scouring Europe during the past summer for an available basso for the Metropolitan Opera Company, only to return with the American, Putnam Griswold, who seven years ago sang in Henry W. Savage's English "Parsifal" company but was refused a hearing in Conried's régime because he had not as yet acquired the requisite "labels" from foreign lands. Of course, the dear public does not want to be told it is hoodwinked, or that it is not smart enough to know a good thing until someone else says it is really "genuine"—but, nevertheless, the fact remains that the way American singers have been forced to remain abroad before they would be accepted at par in their own land, is not only a needless procedure from the standpoint of the singer, but works its chief detriment upon the public itself, which is in turn forced to pay a greatly increased tariff on their imported operatic relaxation.

America is coming to be the chief producer of great singers in the world's market, and yet the average native is blissfully ignorant both of the fact and of the reasons for it. The struggle of the American singer abroad who would wend his quest thither in search of the "label" which will gain him recognition at home, in which quest he must combat a hostile press and public as well as the ill-will of the fellow artists with whom he comes into competition, is in marked contrast to the cordial greeting which is accorded the foreigner on our shores, to the utter exclusion of our own singers who must literally go through hardships to gain our notice.

This new American basso, Putnam Griswold, has command of nearly a hundred rôles in four languages.

KITTY CHEATHAM'S MATINEE

THE one entertainment of the New York season that is sure to be successful, irrespective of weather, Wall Street or competition, is the matinee that Kitty Cheatham gives for children and such "grown-ups" as have eyes and ears for the tenderness and delicacy of life. Thus, Miss Cheatham at the Lyceum Theatre on December 26th, was the recipient of a heartfelt and enthusiastic ovation, and anticipation is rife for her second performance, on January 2nd.

Mrs. Fiske once said of the *diseuse* that there was not an actress in New York who could not learn points in real acting from Kitty Cheatham.

LITTLE HOMES *of* LONDON FASHIONS

Out of the Main Traveled Roads of Fashion are Little Shops Where Artists Develop the Ideas of Their Patrons or Gladly Suggest a Thousand of Their Own

LONDON is a city of little and great shops. True palaces of fashion stand sentinels of all the latest modes, so that if she so desires, the shopper, instead of hurrying down one thoroughfare for her hat, down another for her dress, and taking a "tube" journey to buy just the right thing in gloves, may make all her purchases in one of the sartorial mansions which expect to supply anything from a motor car to a button-hook. But to many women there is a fascination in seeking out the little shops—picturesque homes, from which issue exquisite and exclusive models. "Home" is just the word for them. They stand usually in a street of private houses and are made to look like private houses. Spotless curtains hang in the windows, flowers are abloom on the balconies, and the showrooms are furnished like boudoirs with monster armchairs to hold the visitor in luxury until she has given an order.

The chief charm of these little shops is their "hominess," an "in the family" atmosphere which fills the delicately decorated salons. Here the Duchess of So-and-So selects the dresses which win her the reputation of being the best-dressed woman in society. Her sister, the Countess, is by her induced to visit the wonderful little place, where an expert designer watches the titled client drawing rough pencil outlines of what she wants, which he, with magic brush and his army of workers with skilful scissors and needles, will transform into filmy creations of chiffon and lace. The Duchess and the Countess whisper into the ears of a few intimate friends the fame of the "little house" in the quiet street, and so these miniature homes of beauty gather an interesting clientele of women ready to pay any price for originality.

Because the premises are Lilliputian, it does not follow that only a few workers are employed. One little shop, tucked away in a West-end street, between the houses of the élite, boasts only two showrooms, but farther afield it owns a giant workroom where two hundred embroiderers are employed, for every inch of the embroidery—wool, silk, chenille, bead—is hand-worked. Another interesting departure is that there every gown is modeled on a "health corset" to ensure a hygienic fitting.

MANY DRESSES IN ONE FOR THE BRIDGE DEVOTEE

This little shop is showing what is called a "never-tired bridge dress," a gown much needed in these days when the devotees of this fascinating card game play every evening. It is manifestly impossible to wear the same gown on Monday, Tuesday and Wednesday, and it would be foolish to provide a special frock for each appearance at the "little green table." This device, therefore, has been largely and justly patronized. It is made of uncrushable black net, lined with the finest white gauze to obtain a cloudy appearance. The effect of the white under the filmy black gives rather the impression of silver than of white. It is cut in a tunic and coatee style; the hem of the tunic, the coat and the sleeves are bordered with a lace design, handworked, in the dull, creamy tints of old Honiton braid. Then to give variety to the overdress colored satin underslips are used. The gown mounted over a glowing fuschia looks very different from the same costume worn over a dull gold, or a rich, royal violet. The dress alone is priced at 5 guineas, while the under robes can be made in any shade for 2 guineas each.



Economical variety is given to bridge gowns by a tunic worn over different colored slips

CURIOUS EMBROIDERY OF PEARLS AND WOODEN BEADS

The magnificence of the embroidery on evening gowns and the reasonable prices asked for it is one of the features of this little shop. A gown made for a lovely bride has a petticoat of cloth of silver tulle hemmed with black fox and trimmed with waved bands of black Chantilly lace. It is veiled with a deep sapphire-blue net, that peculiar, rather mysterious shade that is called "the sapphire of the Ancients." The net is embroidered in a clematis pattern, each flower of which is made of small pearls with centers of curious brown wooden beads. This embroidery is practically divided into panels—one panel holds a soft spray of the pearled clematis, another a tiny market bunch of the palest shell-pink roses of silk muslin. The corsage is edged with festoons of tiny cinnamon-brown beads looped up alternately with a blister pearl and a miniature pink muslin rosebud. One sleeve is bordered with a band of pearls, the other with black fox. The price is 18 guineas.

FLOWER-GHOSTS THE NEWEST DECORATION FOR EVENING GOWNS

The best of the new embroideries suggest, not shout, a design. Fragile bouquets of flowers are painted on the under side of nets and chiffons in order to give a faint shadowy effect, and needlework is also cleverly adapted to this "shadow" work, which has been charmingly used in two new gowns.

One dress has been only lately ordered by a well-known American hostess who has taken up her residence in London. It is of the palest biscuit brocade into which faint Empire wreaths of silver laurel leaves have been darned. The bodice cuirass of tarnished silver lace is continued down the back of the skirt in a broad band of silver lace insertion, finishing nine inches above the hem with a large motif of silver embroidery, which holds in the folds of the skirt. The price of this lovely toilette is 19 guineas.

The other example of hand-painting is on an evening frock of black ninon mounted over a fuschia-red underdress. The most striking feature of the gown is the hem painted with the "shadows" of roses in deep purple and red, and massed as closely as if pressed for a potpourri. On each side of this band of blossoms is a deep ribbon of dull gold, also decorated with painted flowers. The train is covered with trailing sprays of the deep-tinted roses. The bodice is entirely composed of fine black net lightly powdered, over lines of fine gold thread, with wooden beads in dull golds, reds and purples. The price of 10 guineas is startlingly low when one considers that, besides the hand-painting, every bead and every line of gold thread is worked by hand.

REJUVENATING A LAST YEAR'S GOWN

The "little shop" makes a specialty of tunics to cover evening gowns which have lost some of their pristine beauty and yet deserve a better fate than the rag-bag. In a number of these little tunics the old-world designs of impossible blooms and strange birds, carried out in tiny, iridescent beads, have been copied from samplers. There is a "Water Lily" tunic, an "Old Chintz," a "Golden Lily," each more wonderful than the other, and priced at 8, 6 and 5 guineas, respectively. The "Water Lily" tunic is



The "Golden Lily" tunic, which magically gives youth to an old evening gown

fashioned of black net embroidered with water lilies in cream silk braid. In the center of each flower there is a cluster of brilliant, flame-colored wooden beads, shades such as are seen in the darting flames of a log fire. A wide fringe of flame-dyed wooden beads borders the tunic.

The "Golden Lily" is made of black net, fine as a cobweb, mounted over a dark tan net to give the effect of a rich tarnished gold, which shimmers with every movement of the wearer. The edge of this tunic is cut in tabs, and between each tab is a deep fringe of rainbow-tinted beads. The under net is embroidered in lilies in the palest pastel shades of gold, mauve, blue and rose.

The "Old Chintz" tunic is fashioned of white marquisette embroidered in beadwork to resemble an old piece of chintz on a certain priceless settee. The little beads used in this embroidery are metallic and light up, as do the others, as the tunic moves.

VANISHING FLOWERS ON NETS AND CHIFFONS

The second "little shop" is in a quaint old thoroughfare. Perhaps "shop" is hardly the right word here. It is really a miniature salon in an old Adams house, where a skilful artist has created a novelty in evening dresses and scarfs. Stenciling on evening dresses is no novelty, neither is painting, but the artist in the "little salon" has discovered a new method of stenciling which transfers to fine chiffons or nets only the ghosts of flowers.

One gown which she has lately finished will illustrate the idea. It was a rich peacock-blue crêpe, shot through its silken folds with a faint green and bordered with a wide band of black fox. The tunic was of a deep old-gold ninon with the hems run with blue cable silk. But the chief feature was the "vanishing stencil design"—a pattern of grapes, the leaves in their autumn colors, trailed over the hem of the tunic and climbed to the simple bodice. The leaves showed in tints of brown, dull green and gold, the grapes were a deep violet blue; but the interesting point was that as the wearer moved about the room and the ninon rippled or clung close to the form, the pattern of the vine appeared to vanish. Truly a wonderful effect.



DESIGNED FOR MID-WINTER WEAR, THESE THREE ENTIRELY NEW MODELS SHOW WELL THE SPECIAL CHIC OF MARTIAL ET ARMAND'S STREET TOILETTES

For descriptions and reverse views see page 74

WHAT THEY READ

The Turning of the Year Brings Attractively Bound Books—The Character of the Supply Indicates the Character of the Demand, Books on Serious Subjects

SOUTH SEA TALES. By Jack London, Author of "Adventure," "Burning Daylight," "The Call of the Wild," etc. With Frontispiece. New York: The Macmillan Company, $1.25 net.

HERE is the further harvest of Jack London's recent South Sea voyage—a collection of eight stories dealing with life, native, white and mixed, in these far islands, and reprinted from several periodicals. These stories have the author's characteristic picturesque vigor of description and narration. In half a dozen sentences he will place before you a person, a place, an incident. He will hold you for pages with his account of a hurricane, an escape from death in some menacing shape, a struggle for mastery, or a transaction in native merchandise between the naked savage and the cunning white man. Dialect of a very difficult kind figures in these stories, but never at such length as to weary or puzzle the reader. The work, indeed, is masterly of its kind, and the author seems to be the only man now writing such stories from first hand observation.

THE AMERICAN DRAMATIST. By Montrose J. Moses, Author of "The Literature of the South," "Henrik Ibsen: The Man and His Plays," etc. Boston: Little, Brown & Co., $2.50 net.

Dignified, interesting and significant is this admirably printed volume of nearly 350 pages dealing in all seriousness with a subject that has been much discussed in its unrelated details, but almost wholly neglected as an organized entity. Mr. Moses deplores the refusal of the literary critics to take respectful notice of the American drama, and although he falls into the opposite error of overestimating its lasting literary qualities, he abundantly demonstrates the value of such a treatise. The historical portion of Mr. Moses's book is brief, and he concerns himself mainly with the plays and playwrights of the past twenty-five years. Nobody who has managed to hold the stage in a reputable theatre is too small for Mr. Moses's consideration, and nobody is too considerable and successful to escape his frank criticism. He declines to take Richard Harding Davis seriously as a playwright, but he finds much interest in the work of George Ade. Doubtless many readers will dissent from the serious fashion in which the author treats Clyde Fitch, but then the destructive criticism to which he subjects some of Mr. Fitch's plays will appeal to them. Mr. Moses, by the way, does not mention Mr. Fitch's apprenticeship to journalism. It is not difficult to see that Mr. Moses owes something to George Meredith's great essay upon "The Uses of the Comic Spirit," though he mentions it but once, to deplore the neglect of it by many intelligent readers. Altogether Mr. Moses has made a notable book of a kind that comes none too soon. The illustrations are portraits of playwrights, actors and managers. Charles Rann Kennedy, by the way, should take care never again to have himself photographed along side that grave, masculine, wide-mouthed idealist, Percy Mackaye.

PANAMA: THE CANAL, THE COUNTRY, AND THE PEOPLE. By Albert Edwards. Illustrated. New York: The Macmillan Company, $2.50 net.

Mr. Edwards's book is partly historical, partly descriptive, and in a very small measure controversial. He tells of early settlements on the Isthmus, of the long political turmoil that has marked the history of the region, of other attempts than ours to dig the canal. In discussing the "revolution" that gave us the wretched little state of Panama, he somewhat coldly approves our action in furthering the separation of that territory from Colombia, though he admits that, in this matter, we suddenly reversed the interpretation of our treaty obligations upon which we had acted for nearly sixty years. The resignation of Chief Engineer Wallace is discussed at considerable length, but hardly cleared up, while that of Chief Engineer Stevens is more briefly treated and interpreted as something like an accident. Chief Engineer Goethals, Mr. Edwards thinks the right man for the place, though he admits that the loss of Mr. Stevens was for the moment a grave matter. The book is characterized by a judicial treatment of delicate questions. As to the illustrations, they are many and helpful.

RECENT FICTION

THOSE who have read that half-forgotten novel of the last century, called "The Initials," will recognize a distant family likeness to it in "Dividing Waters" (The Bobbs-Merrill Company, $1.50), by I. A. R. Wilie, a tale of England and Germany. The spirit of the book is romantic rather than realistic, but there is nothing extravagant in character or incident. A significant feature of the tale is the insistence upon the courtesy and high character of German army officers. The story finally turns upon the efforts of Englishmen to obtain German military secrets. On the whole, the book leaves upon the mind of the reader the impression that the author wrote with the hope of diminishing international antipathies. In spite of this ethical purpose, the book has sustained interest and the love story holds us.

In "The People of the Wild" (New York: The Outing Company, $1.25) we have a set of nature tales by F. St. Mars, with illustrations by C. L. Bull, Neal, Truslow and A. E. Cedarquist. Mr. St. Mars anthropomorphizes his beasts and birds in the fashion made familiar by many of his predecessors. His style seems to have been influenced by the earlier prose style of Rudyard Kipling. Most of the illustrations are done sketchily, but with great spirit.

George C. Shedd's story, "The Incorrigible Dukane" (Boston: Small & Maynard, $1.25 net), is a novel of Western life having the familiar accompaniments of love, labor and pistol play, illustrated with notably vigorous pictures by Stanley L. Wood.

Philosophy masquerades as fiction in the curious volume "Puppets" (The Macmillan Company, $1.20 net), by George Forbes, F.R.S., who amiably makes his old friend, James Henry Gordon, dead more than forty years, the hero of his tale, and actually uses his name for the purpose.

In "Emerson's Wife and Other Western Stories" (Chicago: McClurg, $1.25 net) Florence Finch Kelley shows us with vigor and realism many phases of Middle West life.

Mr. David Porter, having discovered the eastern shore of Maryland, proceeds to idealize it a bit and make it the scene of a romantic love affair, which he calls "An Accidental Honeymoon," and which the Lippincotts of Philadelphia publish as a gaily illustrated and decorated Christmas book. George W. Gale enters the conspiracy against severe realism with a number of well-drawn colored pictures, and Mr. Edward Stratton Holloway, who really knows the country, provides dainty marginal decorations.

Frank Savile goes to the far Balkan Peninsula for the scene of his new novel, "The Road" (Boston: Little, Brown & Co., $1.25 net), a tale of engineering, in which an American struggles with the problem of road-building in a wild and hostile region. Of course there is a love story; there are also Turks, Italians and other foreigners. The author writes well, with force not over-displayed, and with agreeable humor.

Mary P. King's novel, "The Judgment" (New York: De Mille, $1.20 net), is a story of passion and disappointment, with a hint from Shakespeare's "All's Well That Ends Well" worked into the plot.

Ralph Henry Barbour leaves his recently accustomed fields to write "Joyce of the Jasmines" (Lippincott, $2), a love story of South Carolina. The tale is sufficiently romantic, while Clarence F. Underwood's colored illustrations are far above the average of such things, and Edward Stratton Holloway's decorations are characteristic of the lovely, flowering region in which the scene is laid.



MISCELLANEOUS BOOKS

"THE Christmas City, or Bethlehem Across the Ages" (New York: Sturgis & Walton Company, $1.25 net), by Lewis Gaston Leary, is a handsome volume describing the birthplace of Jesus as it is and as it was. Passages in the life of Jesus are narrated, and the scenes on the road from Jerusalem to Bethlehem are described. Well-chosen and beautifully executed illustrations add to the charm of the volume.

"The Story of French Painting" is a popular handbook by the very competent author of other books in the same series, "The Story of Dutch Painting" and "The Story of Spanish Painting"—Mr. Charles H. Caffin. From Mr. Caffin's preface one learns that his effort is to trace in French art the succession of influences, home and foreign, that have made it what it has been at various times for the last four hundred years. A rapid glance at French history down to the time of Francis I prepares the reader for the taking up of French artistic development from that time onward. Mr. Caffin is the attorney of no school. Having a catholic taste, he seeks to give his readers breadth of view. He treats with respect, not only the extreme impressionists, but the men of the penumbra, the *fin de siècle* developments, and such individual eccentrics as Matisse and Cézanne; the latter, indeed, he evidently regards with high respect. Forty photo-engravings of representative pictures illustrate this valuable work. (The Century Company, $1.20 net.)

"The Friendship of Books" is a collection of prose and verse in praise of books, edited by Temple Scott, who writes for the matter an introduction of strongly literary flavor. The writers quoted are from many ages, and of schools as far apart as St. Augustine and Oscar Wilde. Extremely pleasing illustrations and decorations lend interest to the book. The frontispiece in mezzotint is especially good. (New York: The Macmillan Company, $1.25 net.)

REPRINTS OF STANDARD WORKS

MESSRS. LONGMANS, GREEN & CO. in this country, and Edward Arnold in London, issue, at $2.25 net, for this holiday season a new edition of Sir Herbert Maxwell's "Scottish Gardens," with the rich, full-page, colored illustrations of Mary G. W. Wilson. There was a time when all American gardeners seemed to hail from Scotland, and at this moment the curator of public grounds in Washington is a Scotchman nearly fifty years in the service. Perhaps Scotland develops highly skilled gardeners because the climate of that far northern part of Great Britain puts every gardener on his mettle. This volume, with its thirty-two colored plates and its 200 broad pages of text, bears witness to the wonders the gardeners of Scotland accomplish.

Thoreau's "Week on the Concord and Merrimac Rivers" is issued at $2 by Thomas Y. Crowell Company, of New York, with illustrations from photographs by Clifton Johnson, who also supplies a few introductory pages. The book itself contains much of Thoreau's philosophy, and some of his verse, the latter for the most part philosophy expressed in meter. Thoreau's proper medium of expression was not verse, but prose, and fortunately most of the volume is in the latter form. Mr. Johnson's photographs are of admirably selected scenes, and extremely soft and charming. The volume is well printed.

(*Continued on page* 84)

IN THE MODE BUT NOT BEYOND IT, ARE THESE TWO EXCELLENT COSTUMES FOR AFTERNOON WEAR, AND THIS SMART VELVET WRAP FOR THE LIMOUSINE



Back view of the costume below, showing the continuation of the spangled bodice and the draping of the skirt

One of Martial et Armand's newest models, wherein striped velvet and black satin are cleverly handled

Another costume from the Place Vendôme that has a thoroughly charming blouse to recommend it

The use of whole fox skins is ample adornment for this well-cut wrap from Linker et Cie.

THE WELL-DRESSED MAN

Comfortable Fashions in Furs and Accessories for Winter Motoring—Cold Weather Shooting Attire

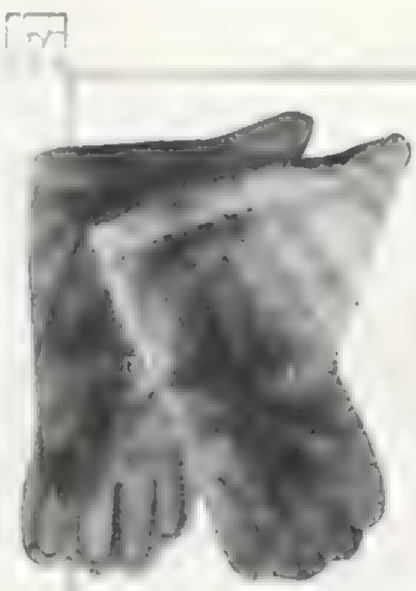
IN no other type of attire, if we may call it such, is there more diversity of style than in that intended primarily for motoring, and because of the wide field of selection, and latitude in the matter of material and model, the question of smartness and practicability has become much more one of personal taste and opinion than of prescribed fashion. It goes without saying that for winter use fur, which is not only best adapted for the purpose, but of standard fashion, has largely taken the place of other materials, for coats, caps, gloves, etc., and it follows, as in everything, that the finer the quality the more exclusive the style. But beyond this, and the fact that fullness of cut, and such detail finish in the way of double-breasted, broad-collared coats, wind cuffs, large gauntlet gloves, etc., as are generally characteristic of motoring apparel give it a sort of distinctive character, there is really no one established standard of correct form or fad of precise fashion. Nowadays the extremes that seemed to be regarded as essential to the automobile when it was itself a thing of novelty, have come to be rather a badge of vulgarity and bad style, and with the wide use of the limousine body in winter, even special protection from wind and cold is only a necessity when driving one's own car.

FUR COATS

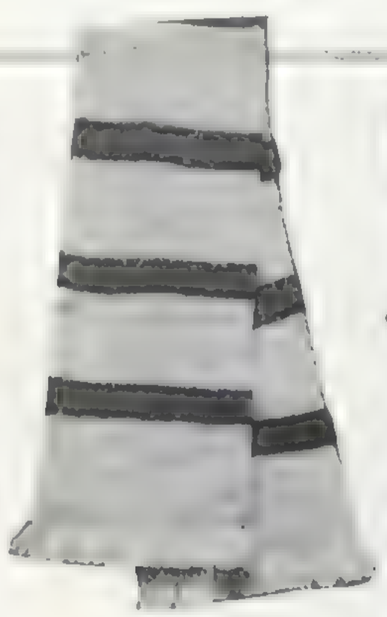
Although but one of many models, the motor coat of racoon with blended seal collar and cuffs, illustrated on this page, is typical of the existing fashion, and for the rest there is perhaps no better way of giving a general idea of the possibilities than to describe briefly a few of the styles to be seen at the best shops, nearly all of which have thoroughly equipped motoring departments. In inexpensive coats there are Manchurian dogskins, black or gray—double-breasted, side pockets, roll collar and duck or quilted lining—which cost about $12; same with collar of wombat or of nutria, costing from $26 to $30; gray or white wombat, with wool linings and yokes and sleeves of Venetian, from $30 to $50; natural or dyed calf, from $30 to $50, and of gray Australian opossum, from $45 to $50. In medium-priced garments there are racoon with collars of muskrat, otter or plucked beaver, from $60 to $200; Russian or moire pony skin with collars of nutria or other fur, from $75 to $100; muskrat or marmot and cloth—made reversible, so as to be worn either as a motor coat or ordinary fur-lined coat—from $110 to $135, and gray racoon with collar and cuffs of beaver, at about $200. And again in the more expensive garments there are finer qualities of these and other furs with satin linings, etc., running all the way up to $1,000 or more. All are made on much the same general lines—that is to say, long, full, double-breasted, and with wide collars and frogs or large buttons—so that the smartness of each is almost entirely dependent on its material and general richness of appearance.

CLOTH AND FUR-LINED COATS

In cloth motor coats there are also many slightly different styles, though, as is characteristic of those of fur, they are all fashioned on long, full lines, with wide collars and tabbed cuffs. Among the fabrics most used are Devon cloth, heavy Scotch and English friezes, tweeds, etc.—many of them waterproofed—and for extra warmth there is usually a lining of flannel, wool or camel's-hair cloth. It is perhaps hardly worth while to describe them individually, more than to say that the model with large flap pockets, belt across the back, and long, inverted box plaits at the sides, running from under the arms to the bottom and held together by tabs where the extra fullness of material is not required, is one of the most distinctive. It and other styles might be made with fur linings, though all of the latter I have seen are on the simple ulster type of heavy mixed cloths, lined with various kinds of long-haired skins and finished with wide fur collars, like those of fur-lined street overcoats. I have never thought these especially attractive, in spite of the fact that they have a certain sort of style of their own, and, moreover, they have neither the "dressiness" of a black fur-lined coat nor the distinctive motoring character of the outside fur garments.



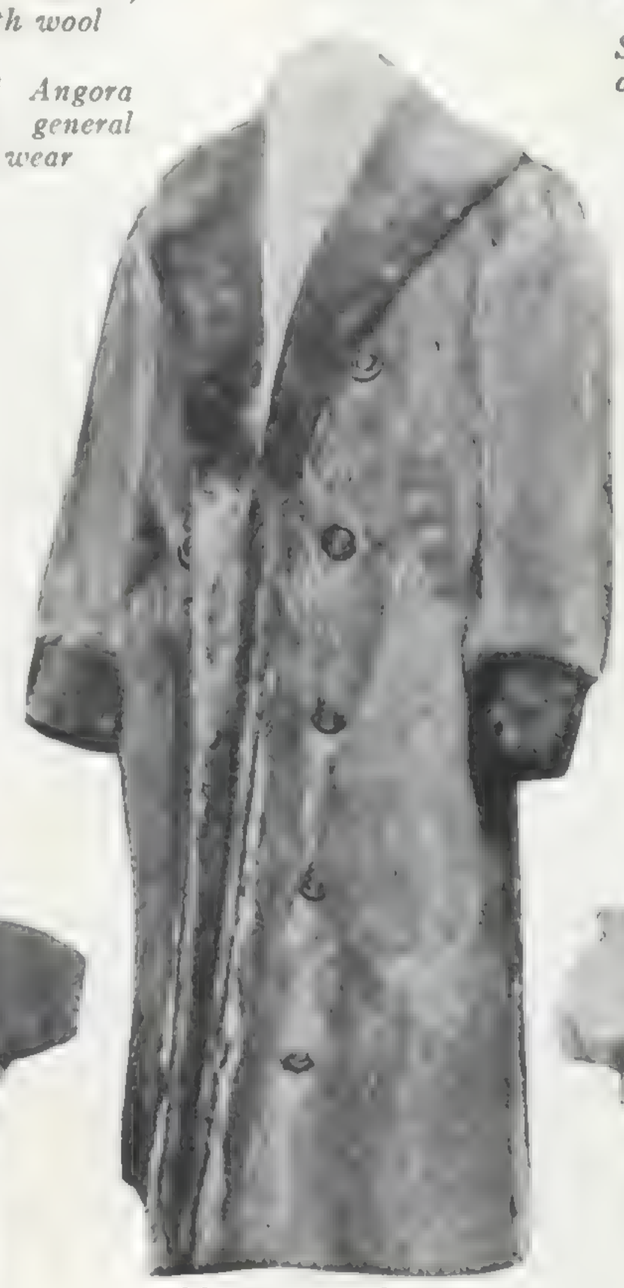
Full gauntlets of natural muskrat, lined with wool



Muffler of Angora wool for general winter wear



Special gauntlets of dogskin, lined with squirrel



Motor coat of racoon with collar and cuffs of blended seal



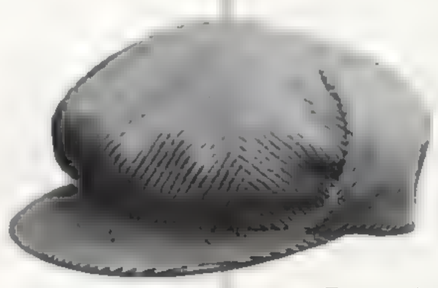
Sweater coat of gray and green worsted, worn under hunting coat



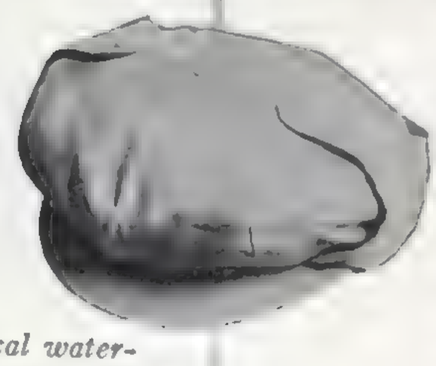
Hunting waistcoat of cloth with loops for holding shells



Cap of soft cloth, good for motoring or shooting



Good style hunting coat of closely woven cloth



A practical waterproof cap with buttoned flaps

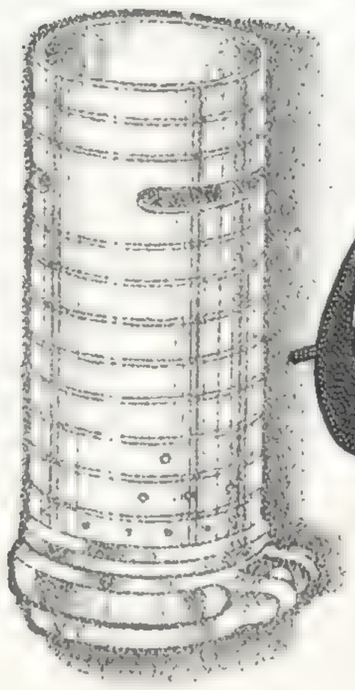
MOTORING CAPS, GLOVES AND ACCESSORIES

Among the caps to be had in a variety of furs to match coats there is a round, rather flat crown style with fur visor, a Russian model, high in the crown, so that it can be pulled down over the ears, and a visor design with deep flap behind, while in leather and cloth materials the styles shown by the accompanying illustrations are in most popular use. It must be understood that none of them form any important part of motoring attire unless for actual driving, and the same thing may be said of the gauntlet gloves, with wrist straps and lined with squirrel skin, shown by one of the photographs, though the full fur gloves (in this case of muskrat), shown by another, are excellent under any circumstances. The motoring mufflers, of which a style of soft Angora in gray and white stripes is also illustrated, have proved rather popular, not only for actual driving, but for all-round use in winter, and some of the other motor accessories, such as fur and fleece-lined overboots with tops reaching almost to the knees, and muff foot protectors of fur, are serviceable for sleighing as well as automobiling. The clasp robes and the fur robes with foot pockets or muffs are also luxuries of motor-car appointment, and one may find various other things in the way of fur leggings, ear muffs, etc., of more or less serviceability if not of actual necessity. It may be well to repeat here that the names given to furs are those of common trade use, and that they do not always mean just what they imply.

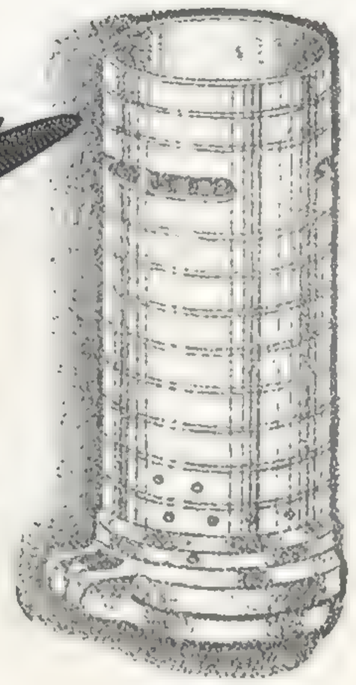
SHOOTING APPAREL IN BRIEF

And now just a few words on winter and early spring shooting attire—a subject which has found no place in former articles, and which is similar to that of motor dress, in so far as it is governed more by consideration of comfort and serviceability than by set rules of fashion. In the matter of fabrics for cold weather—and few sports are colder than early morning duck shooting—the canvas and khaki coats and trousers are much less desirable than a closely woven woolen cloth, of which the coat shown by the illustration on this page is made, or than an ordinary heavy corduroy, although the latter becomes very heavy when water soaked. The exact cut matters comparatively little, so long as the

(*Continued on page* 64)



Columbia SILENT KNIGHT



One new thing to see at the shows

OF THE attractions of the motor shows, interest centers in the Silent Knight motor —chief interest, perhaps, in the Columbia Silent Knight which is eminently worthy of a position with the leading Knights of Europe

At all national motor shows there is opportunity to inspect the Columbia Knight, that all may know of its trinity of cardinal excellences

POWER — FLEXIBILITY — SILENCE

THE COLUMBIA MOTOR CAR COMPANY

Division of United States Motor Company

Broadway at Sixty-first Street New York

SEEN *in the* PARIS SHOPS

Motor Scarfs that Swathe One Like an Arab—Satisfying Adjuncts to the Boudoir—A New Flower Trimming that Has Recently Blossomed

MUCH has been said about the difficulties and inconveniences of shopping in Paris, yet after the worst has been admitted, there is probably no more fascinating place in which to shop, and its charm consists largely in these very difficulties; one experiences the joy of a pioneer-discoverer, when, in some obscure corner, one comes suddenly upon a thing of beauty and originality which an up-to-date American store would flaunt conspicuously in the eyes of the passers-by.

CHIFFON MOTOR CAPS AND BONNETS

Take for example the charming little chiffon motoring cap to be worn over a fairly large hat, or simply over the hair, which frames the face in soft ruffles of plaited chiffon and silk, and which was tucked away in a dark, out-of-the-way corner of a large department store. This is sketched on the left center of the page. It was made of a dull shade of heavy chiffon, of so deep a color that it would be quite impossible for dust to make an impression upon it. It consisted of a long, straight scarf, with the fullness of both back and front gathered over fine featherbone cords to give form and substance to the filmy material; two plaited ruffles of chiffon and self-toned taffeta bordered the front, and slightly to one side gleamed a rich-colored head ornament; the strings were of plain chiffon. The price, 35 francs, was good value, even in France.

Other pretty little carriage caps of light-colored chiffon, now used to the exclusion of the old-time liberty scarf, were discovered in a remote corner of another shop. These were shirred, as illustrated to the right center, to form a hood, and the soft plaited ruffle of chiffon outlining the cap was headed by a band of white eiderdown. These may be had in all the light evening shades for 25 francs.

PETTICOATS ARE STILL À LA MODE

Notwithstanding the present fashion of close clinging skirts worn without underskirts, the shops of Paris offer attractive displays of these tabooed garments, which, however, conform to the present style by being quite plain and trimmed only with a few narrow ruffles plaited flat, or are even made up in a soft material without ruffles of any description. Take, for example, the skirt seen at one of the fashionable *lingères*. This was of heavy white crêpe de Chine cut short several inches above the ankle and trimmed with three bands of two-inch white footing, slightly fulled, through which was run pink ribbon, tied at the side in flat bows, so that there should be no bulges to mar the beauty of the smooth, tight-fitting outer skirt. These skirts are about two yards around, and may be had in any color to match the costume. Price, 70 francs. Some of the newest models in other styles may be had in soft, changeable taffeta, or in plain colored liberty satin, for 23 or 22 francs, or even as low as 9 francs 95 centimes. This petticoat is made with a snugly fitting top and a wide, fitted ruffle, which joins the skirt at the knee. This wide ruffle is edged with a two-inch plaited ruffle, which at intervals of six inches runs up to the top.

BARBARIC SPLENDOR IN NÉGLIGÉES

Each season the négligée becomes more elaborate, until now we have robes almost barbaric in their sumptuousness. One of these gorgeous gowns is of cherry-colored silk voile, with the front panel of gold gauze veiled with a cream maline lace. From each shoulder, extending to below the waist-line, are wide strips of voile, which are laid in soft plaits and narrowed at the ends to tassels made of the voile and embroidered in gold threads. A draped band of voile holds in the fullness of the robe at the bottom, and ends at either side of the front panel with an elaborate medallion of gold and Persian embroidery. A high girdle of Persian silk on a background of white reaches to the deep yoke of heavy Renaissance lace, which is trimmed with white satin bands, which start at each shoulder and underarm seam and meet in a point just above the waist-line. A narrow yoke of thin, white net, finished with a tiny black beading which stretches across the front from shoulder to shoulder, supports the gathered black chiffon veiling. The sleeves are kimono, ample at the elbow, and finished with an under cuff of maline lace, and a double-pointed, turn-back cuff of chiffon, one point of which is white and the other black. The chiffon separates in front of the waist, showing a plait of white satin, trimmed with silk crochet buttons. Price, 225 francs.



A ruffly chiffon frame for the motorist's face

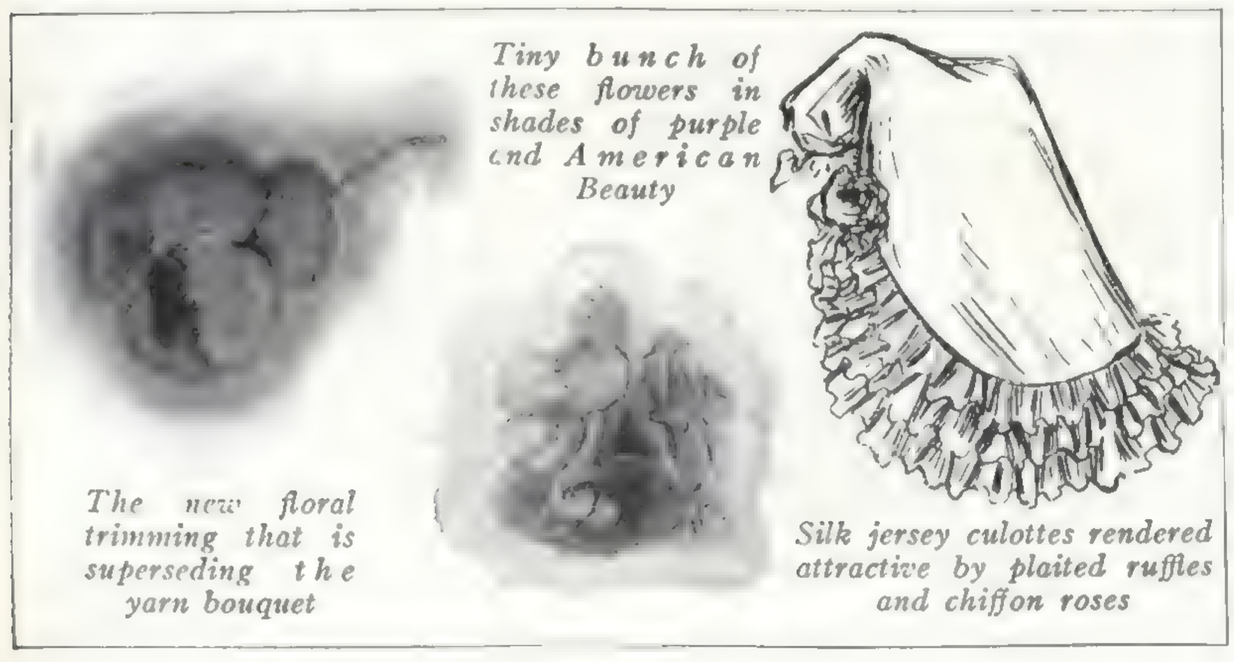
Chiffon motor hood banded with white eiderdown and a fluttering ruffle

SANITY IN BLOUSES

Of all the countless shops for blouses in Paris, there is none better suited to those who desire the pretty and refined rather than the extreme, than the one at which the sketch on this page was made. Silk voile in wide stripes of French blue and black forms the surplice, which crosses in front and fastens with a rosette of the voile. The individuality is given by the narrow yoke which extends down the entire length of the mousquetaire sleeve and ends in a loose, square tab at the back of the tight-fitting lace cuff. The high collar and the deep pointed yoke are of the popular, tinted maline lace. Price, 175 francs. Another waist from the same shop was of fine white silk net, veiled with black chiffon. The net foundation also forms the little cuff peeping from below the kimono sleeve. It is a rather daring conception, and one which would fail utterly in any hands but the artist who designed it.

STRANGE FLOWERS THAT BLOOM

Quite the latest importation in the way of hat trimming are the flowers shown at the bottom of the page. The single blossom on the left is made of a soft material resembling a fine quality of eiderdown, and is dull rose in color. The little bunch of three next to it is in shades of purple and American Beauty, and of a material that seems to be like velvet, with a slightly fuzzy appearance. They are both exceedingly smart, and are newer than the flowers crocheted of yarn that have been in such favor with the milliner this winter.



Tiny bunch of these flowers in shades of purple and American Beauty

The new floral trimming that is superseding the yarn bouquet

Silk jersey culottes rendered attractive by plaited ruffles and chiffon roses



Striped blue and black voile blouse with yoke running down the sleeve

THE ELABORATED CULOTTES

Silk jersey culottes, though a necessity nowadays to the fashionable wardrobe, cannot be said to be a pretty nor an attractive article of feminine attire, yet Jeanne Lanvin, true Frenchwoman that she is, is showing satin drawers, such as sketched at the bottom of this page, that fit snugly around the hips and waist, and have the bottom of the legs trimmed with three narrow, flat, plaited ruffles of the satin, which run up the side of the leg about two inches, and finish with a chiffon rose. These are made in any color satin to match the dress, and are lined with a very thin sheer white batiste. An effective pair was of bright green satin, with chiffon roses in a deep shade of old-rose.

A COMPLETELY EQUIPPED MANICURE STAND

The woman who manicures her own nails will appreciate the blessing of this little de luxe stand of mahogany, ivory, onyx and silver, which one of the large Paris houses is showing. Ordinarily, when one starts on the important business of beautifying the nails, there is a general upheaval of the room, before one is fairly seated with all the needed instruments, towels, bowls of water, various ointments and pastes, which have usually slipped away into the most out-of-the-way places; but once in possession of this stand, all annoyances are at an end. It is a simple but most attractive little affair, which, when closed, looks, with its square mahogany top and its slender legs, quite like an ordinary work table; but when the top is raised, there stands revealed a wonderful ivory-lined case, fitted out with every conceivable instrument for the care of the nails. In the cover is a large beveled glass mirror; the middle section of the case contains two silver bottles, for acid or liquid polish, and a crystal, gilt-edged dish for the warm water. On either side of this center partition are square extension shelves, also lined with ivory, which contain every known kind of pincer, scissor or tweezer. A triangular-shaped piece of onyx, upon which the nails may be manicured without fear of injury to the wood, extends in front of these side shelves, and there is a small ivory-lined drawer in which to keep cotton, orange sticks, or any of the hundred and one additional articles suited to the individual taste, which even the most far-seeing of manufacturers is unable fully to satisfy. The price is 700 francs.

Tecla's Gems



Tecla Pearls and Genuine Diamonds

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LONDON
7 Old Bond Street

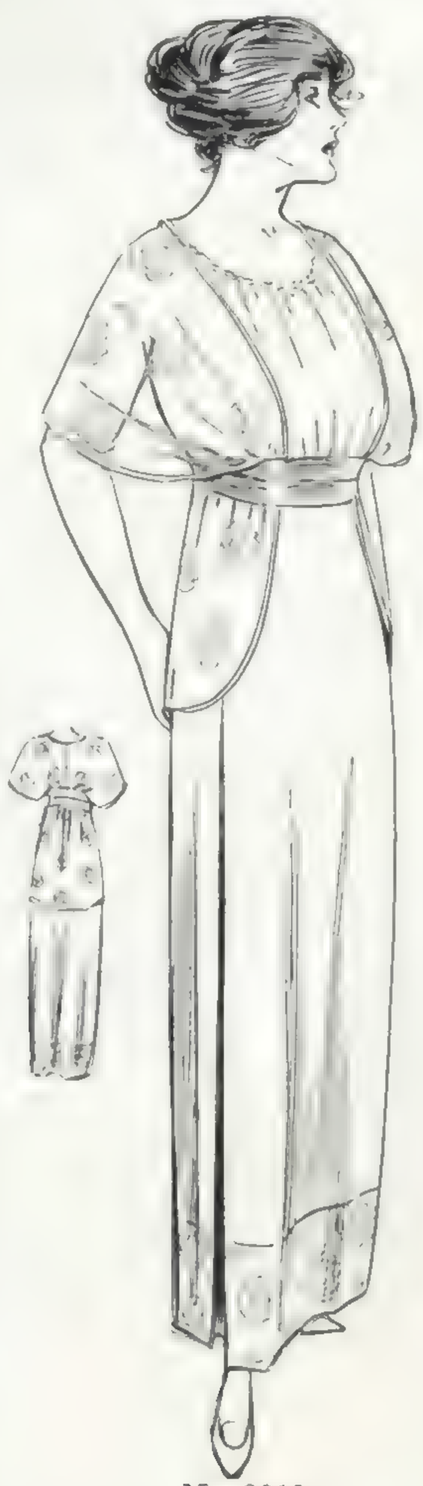
TECLA

Branches

Philadelphia, Walnut Street at 16th
Washington, F and 11th Streets, N. W.
St. Louis, 621 Locust Street

PARIS
10 Rue de la Paix

NICE
16 Avenue Masséna



No. 2019



No. 2020



No. 2021



No. 2022

VOGUE PATTERN DEPARTMENT

NO. 2019.—Young girl's effective dinner frock, developed in a delicate shade of shell-pink charmeuse draped with rose-figured chiffon forming a separate coatee. The foundation of the gown is built on the simplest lines, the bodice being designed with a baby waist cut with kimono shoulders and round, slightly décolleté neck finished with an edging of real Valenciennes. Very graceful is the draping chiffon coatee which is the latest chic conceit in the smart adaptation of quaint modes. The upper portion forms a soft transparency veiling sleeves and shoulders and is caught to a raised waist-line by a folded girdle of the satin. The drapery continues below the girdle, rounding away at sides in coatee effect and forming a deep peplum at back. This coatee is charming and can be used as an accessory for any gown, and may be made in velour, velvet, brocade, beaded chiffon or the all-over laces or nets. The scant, straight-hung satin skirt of the model is widely bordered in rose figured chiffon and slit at one side to a depth of some twelve inches to reveal the foamy lace of petticoat.

The model requires 4 yards of charmeuse 36 inches wide, 3½ yards of China silk 36 inches wide for foundation, 2 yards of figured material 44 inches wide for overdrapery and band trimming, 1¼ yards of lace edging for the neck. The pattern of the kimono waist is cut in 7 pieces. Pattern of skirt, measuring 2 yards at bottom, cut in 3 pieces. Price, 50 cents for waist or skirt. Sizes, 14, 16, 18 years.

No. 2020.—Cleverly designed frock of soft ivory satin with an overdrapery of sea-foam green marquisette outlined with a beaded design in three shades of green. The satin bodice is softly veiled with a drapery of the green marquisette hanging free in pointed outline over the encircling girdle of green chiffon velvet, which hangs short side ends fringed in crystal beads. The drapery is cut in one piece and caught under the arms to give the effect of shoulder caps, which veil the short sleeves of fine Alençon lace. An effective tracery in delicately shaded green beads forms an outlining trimming on waist and skirt drapery. The skirt tunic is designed to give the diagonal line so smartly displayed in the latest modes. It wraps the left side closely, slanting down across front and back to part full length over the right side of the white satin foundation, the long pointing ends being weighted with beaded tassels.

The model requires 3¾ yards of satin 36 inches wide, 2¾ yards of marquisette 44 inches wide, 6 bunches of embroidery beads. The pattern of the waist is cut in 8 pieces, including lining, and opens at back. The pattern of the skirt is cut in 6 pieces, and opens at the left side. Price, 50 cents for waist or skirt. Sizes, 14, 16, 18 years.

No. 2021.—Graceful little gown of pale lemon silk crepon trimmed with baby Irish lace. The extreme simplicity of the model adds much to its charm. The round-neck bodice is broadly banded in Irish lace, which also runs down the upper part of the short sleeves. The lower edge of this trimming band is outlined with pendant balls of Irish crochet. The sleeves are finished with frills of écru Valenciennes lace. A broad crush belt of yellow satin girdles the waist high, from which falls the scant, straight-hung skirt with its simple, youthful trimming of a bordering band of baby Irish lace. This model is also excellent for lingerie frocks of sheer linen lawn or chiffon voile.

The model requires 3½ yards of marquisette 44 inches wide, 4 yards of satin 36 inches wide, 2½ yards of ball trimming, 4 yards of baby Irish insertion 5 inches wide. The pattern of the waist is cut in 7 pieces, including kimono waist lining. The skirt is cut in 5 pieces, including foundation slip, and measures 2 yards around at bottom. Price, 50 cents for waist or skirt. Sizes, 14, 16, 18 years.

No. 2022.—Exquisite dancing frock of white chiffon voile with trimming of silver-run net and girdle of silvery-blue chiffon velvet. The kimono-cut bodice crosses surplice fashion, and the deep V's of front and back are filled in with softly gathered net. The yoke is embroidered at the top with a dainty tracery of silver thread. The short sleeves are edged with plaited frills of the net. Very attractive is the designing of the simple, straight-hung skirt with its rows of scantily full ruffles edged with plaitings of the material.

The model requires 6 yards of chiffon voile 44 inches wide, 3½ yards of silk 36 inches wide for foundation, 1½ yards of narrow cream lace edging for neck. The pattern of the waist, including kimono lining, is cut in 6 pieces. The pattern of the skirt, including foundation slip, is cut in 10 pieces, and measures 1¾ yards around the bottom. Price, 50 cents for skirt or waist. Sizes, 14, 16, 18 years.

CHARACTERISTICS OF VOGUE PATTERNS

SMART IN CUT, YET SIMPLE TO EXECUTE.—The patterns combine smartness of cut with simplicity of execution, and are adapted for work in the home or for the guidance of less experienced dressmakers.

DISTINCTIVE AND ADVANCED IN DESIGN.—By reason of its advance information and accurate forecasts of coming fashions, Vogue's influence in shaping the mode in this country is very strong. Its pattern department enjoys the full benefit of its exceptional news service, and its patterns are always cut from the very smartest, most distinctive and most advanced designs.

CUT IN THREE COLORS.—Each pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green, and all other parts in straw-colored tissue.

Locomobile

The "48" Six Cylinders.
The "38" Little Six.
The "30" Four Cylinders.

Prices of Open Cars
$3500 to $4800

Prices of Closed Cars
$4600 to $6250

"48" Six Cylinder
Limousine

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Chicago
Boston
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The Locomobile Company
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Washington
Atlanta
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THE BEST BUILT CAR
Locomobile
IN AMERICA



No. 1956—*Price* $1



No. 2001—*Price* 50 *cents*

A WORD ABOUT VOGUE PATTERNS

To use VOGUE Patterns is to place yourself instantly on a plane with the best-dressed women you will meet at home and abroad.

EVERY resource of The VOGUE Company goes into the design and manufacture of our patterns. Whenever the great houses produce a new model its availability for a VOGUE Pattern is carefully considered. And if it passes the inspection of the Editor of VOGUE, it is at once offered in pattern form.

YOU might spend an entire season in Paris, haunting the showrooms of the great designers—and yet, even with unlimited means at your disposal, you would not dress as smartly and as becomingly as you can by using VOGUE Patterns. It takes years of experience to be able to distinguish between the good and the bad—the reliable style that will find favor, and the mere ephemeral caprice.

OUR long experience in discriminating among the bewildering array of new modes presented every year is placed entirely at your service. To buy a VOGUE Pattern is to make sure of good style at a minimum of trouble and expense.

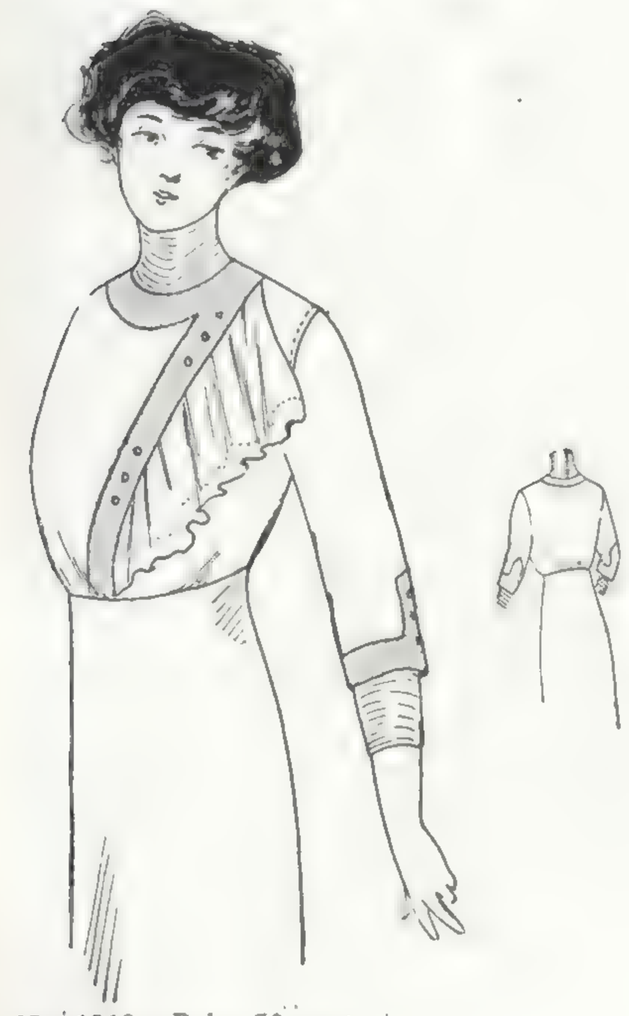
IN this space we shall publish from time to time little stories of the making of the mode. In this way, you will understand clearly how the fashions are evolved and how the best of them are promptly selected for publication in pattern form. VOGUE Patterns are eclectic—they combine the newest and most distinctive features of the foreign modes rendered into practical possibilities for discriminating American taste.



No. 1985—*Price* $1



No. 2002—*Price* 50 *cents*



No. 1919—*Price* 50 *cents*



No. 1764—*Price* $1



No. 1899—*Price* $1



No. 2007—*Price* 50 *cents*



Double breasted, raglan Top Coat. Made in a variety of British tweeds and homespuns. This model $40—others at $45. Also single breasted street coats from $30 upwards.

"Glanson" Coats in America

The famous "Glanson" English Coats—worn by discriminating English men and women throughout the Empire—may now be purchased in America.

Two excellent "Glanson" models are illustrated on this page. The complete "Glanson" line of coats for both men and women may be seen at the following leading American Establishments:

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CINCINNATI
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EVERY "GLANSON" COAT



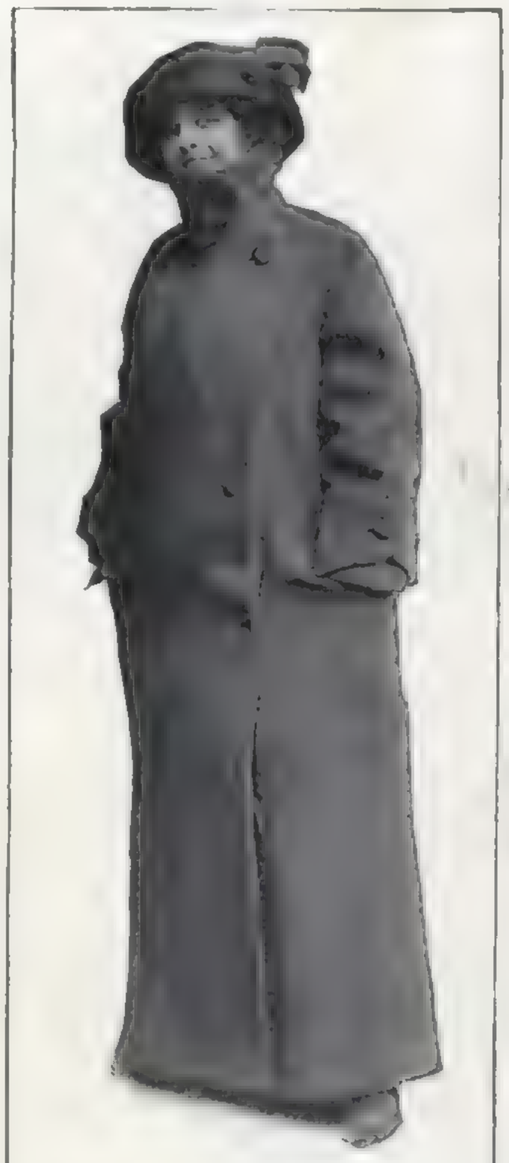
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Woman's Motoring Coat, double breasted. Yoke lined with striped satin. Mannish patch pockets. The material is a thick but light hand-made duffle. Price $55. Hat of brown suède $8.50 upwards.

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M. IZOD

is now prepared to supply **ORIGINAL EVENING GOWNS** to Leading Stores in America—to one store only in each city—and American Buyers are invited to correspond or, when in London, to call.

EACH GOWN IS GUARANTEED an original creation of the highest standard, both in Quality and Finish, such as M. Izod for many years has supplied to Leading London Houses.

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COBURG

COBURG HOTEL

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Madame—

Are you contemplating a visit to London this winter? If so, allow me to bring to your notice this hotel as a suitable home during your stay.

There are many hotels in London, each with its distinctive feature. I desire to tell you briefly in what way I think OUR house would appeal to you.

SITUATION.—You will want to be in a good neighborhood, near the best shops and the theatres. We adjoin Grosvenor Square, the most fashionable acre in the Metropolis, and are three minutes distant equally from Regent, Oxford and Bond Streets and within ten minutes of the farthest West-end playhouse.

STLYE OF CLIENTÈLE.—80 per cent. of our visitors are derived from the best English County Families.

ATMOSPHERE.—Our constant endeavor is to combine with the modern facilities and appointments of a first-class hotel that air of quiet refinement so restful in the rushing, bustling life of to-day.

I may add, we desire to know our guest as an individual, not merely as a number.

Our telegraphic address is "Chataigne," London.

May I look forward to the favor of a trial visit?

Your faithfully,
THE MANAGER.

Plymouth Furs



Sale of Models

Once a year, for two weeks, we offer a special price inducement on all fur models.

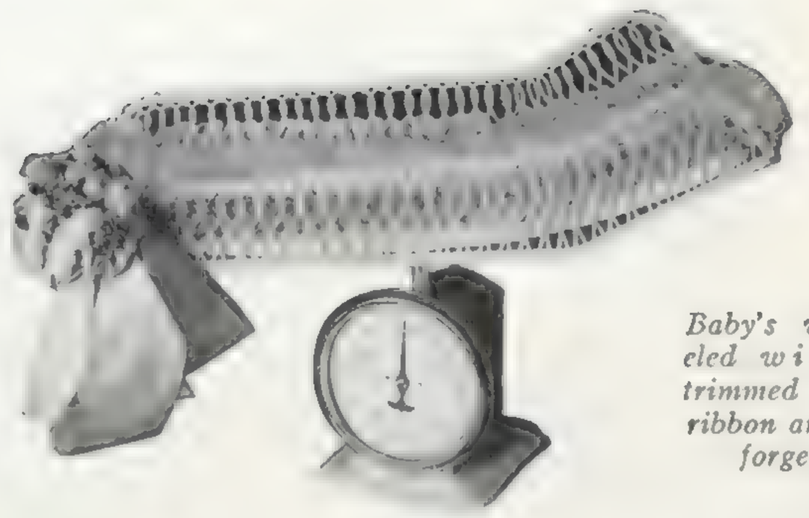
This is done in order to demonstrate that each season we offer new styles and new stock. Also it affords customers an opportunity of experiencing the satisfaction of acquiring the best grades of furs, when otherwise only medium grades would be possible at the price invested.

In addition to all imported models, there will also be included recent creations from our own workshop and original models used for illustrations in magazines and in our Style Book.

For a detailed list and descriptions, address, Head Designer

PLYMOUTH FUR COMPANY

Room 100 Plymouth Building MINNEAPOLIS



Baby's white enameled wicker scales trimmed with pink ribbon and clusters of forget-me-nots

THE YOUNGER GENERATION

(*Continued from page* 47)

baby boy. The picture above the open basket shows it when closed. This hamper is from E. H. Pusey.

LUXURIES FOR THE TOILET

A pretty baby basket of white enameled wicker touched with gold is shown in the lower right-hand corner of page 47. The sheer lawn, widely banded and edged with Valenciennes lace, makes a fluffy, snowy mass of daintiness. The tiny pink rosebuds and forget-me-nots give a delicate touch of color. Baby's weighing scales are shown at the top of this page. The basket of the scales is of wicker enameled in white and a tracery of gold. The pink silk lining is veiled with French lawn edged with Valenciennes lace. Loops of pink satin ribbon and a bouquet of tiny pink roses and blue forget-me-nots decorate the lower end of the tiny wicker divan upon which baby reclines when his daily weight is being ascertained.

A white enameled wicker washstand holding a wash set in pale pink enamel is shown at the bottom of this page. The stand matches the other pieces, being delicately traced with the gold lines which decorate all of baby's white enameled wicker furniture.

Much comfort for mother and child is derived from a white enameled sleeping basket, which can be placed in the bed or moved about from room to room. The basket is lined with fine Swiss over pink or blue satin, and is finished with matching bows of satin ribbon. Price, $18.

DIMINUTIVE BATH ACCESSORIES

Among the articles which should be included in baby's basket are several soft sponges, nursery powder, castile soap, carbolized vaseline, absorbent cotton, safety pins in assorted sizes, powder puff, brush and comb, soft linen for towels, a waterproof bathing apron and a complete set of first clothes. A baby-basket lined with fine dotted Swiss with insertions and ruffles of lace has pockets for holding small articles and a lace-trimmed pincushion; it sells, with either a pink or a blue foundation lining, for the sum of $7.50.

Oval bath bowls made of papier-maché, white inside and pink or blue outside, may be had for $1.25 in an 18-inch length, and $3.50 in a 27-inch size. Particularly useful and desirable is the portable bath tub. It is made of pure rubber on strong white canvas, and is perfectly odorless. It is held in place, when open, in a frame of light-colored wood. A faucet of smooth, hard rubber is attached to the bottom of the bath for the water outlet. This portable bath tub may be folded up like a camp chair. The frame is 3 inches thick when closed, 37 inches long, 19 inches wide and 12 inches deep. Price, $8.75.



Tiny washstand of white enameled wicker, holding a pale pink enamel toilet set

Ever so cunning are the wee bath robes of eiderdown which may be procured at a well-known Baby Shop. These little robes have a round, turn-over collar and turn-back cuffs finished with a crocheted edge and girdled with cord and tassels exactly like the grown-up's bathrobe. It may be had in pink, blue or white, and in sizes from 1 to 3 years. Price, $1.29. A blanket bath robe with white figures on a pink or blue ground, and made like the one just described, with belting cord and tassels and crocheted edge trimming, may be had in sizes from 1 to 3 years at $1.25.

A hand-knitted set for the baby of from 1 to 3 years consists of leggins, sweater and cap worked in an excellent quality of worsted in white, gray or red. Prices, $3.85, $3.95 and $4.05, respectively, according to size.

THE WELL-DRESSED MAN

(*Continued from page* 56)

collar sets closely around the neck, and there are numerous and roomy pockets, but the fit should be loose enough to permit of wearing a sweater or wool waistcoat underneath. With heavy woolen underclothing and a thick, dark blue or gray flannel shirt the pure wool knit coat illustrated, or that with loops for shells, is sufficient under ordinary circumstances—the latter being of great convenience—but for shore or water shooting nothing is so good as the high collar sweater or the Mackinaw coat and woolen trousers and stockings.

Either of the motor caps illustrated an page 56 will serve well for shooting, but that of wool material on the "deer stalker" order or the corduroy cap with wide flap behind, is a better style, and for very cold weather the cap with neck and face piece that leave only the eyes, nose and mouth exposed is the best of all. After one's ears, the hands suffer most in duck shooting, and the best gloves I have seen were of English make. A combination of heavy chamois and light leather, with close-fitting wool wristlets—warm and at the same time so pliable that the grip on the gun and touch on the trigger are not in any way interfered with.

How.



HUPP-YEATS ELECTRIC



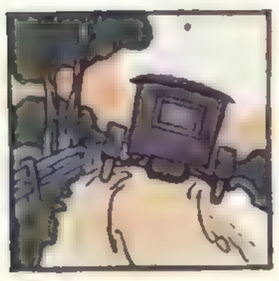
"Royal" and "Imperial" Limousines

TWO five-passenger, fore-door models which in luxury, elegance and dignity are without question the finest examples of the coach-builder's art ever produced. The interior appointments are such as to enhance and embellish adequately the regal beauty of the coach. All passengers face forward.

The distinctive French design, with curved roof and sloping hood, is of course preserved; and the safe, strikingly beautiful low-hung construction is accentuated.

"Imperial" Limousine, $5,000. "Royal" Limousine, $4,500.

HUPP YEATS

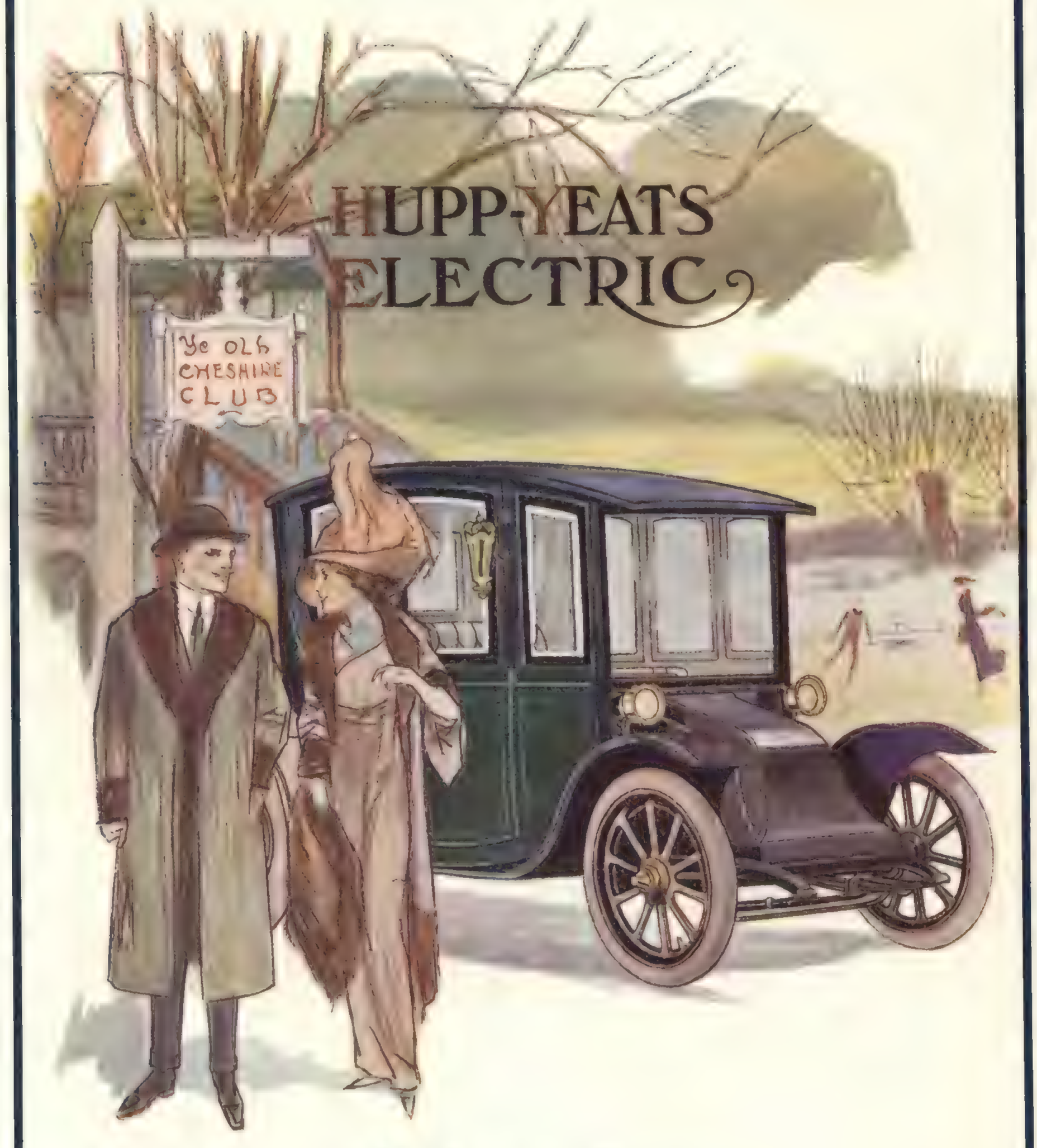




HUPP CORPORATION

116 Lycaste Street

Detroit, Mich.



"De Luxe" Coupe

A FOUR-PASSENGER coach which in elegance and luxury takes one back to the time when the hand of the carriage-builder created art almost as much as the chisel of the sculptor or the brush of the artist.

Upholstered in finest Morocco leather of French silk tapestry, with specially designed laces. Metal body parts and trimmings gold-plated. Body especially roomy.

Possesses, of course, the same features of safety and easy riding which distinguish all Hupp-Yeats models. $4,000.

HUPP CORPORATION

Detroit, Mich.

12 Branches :—Boston, 563 Boylston Street; Buffalo, 1225 Main Street; Cleveland, 2122 Euclid Avenue; Chicago, 2515 Michigan Avenue.







"Patrician" Coupe

A VERY popular model by reason of its quiet grace and richness, which make it a fitting setting for the most dainty costume. Its refinement and dignity bring to mind instantly the connotation of blue blood of character.

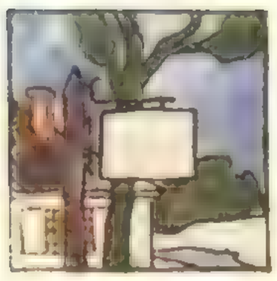
The low-hung construction insures a car that will not skid, swerve or overturn under any ordinary conditions. The car is easy to enter or leave—there is no danger of sprained ankles or torn garments, as with the old-fashioned high-body construction.

Price, $3,000.

HUPP CORPORATION

Detroit, Mich.

Branches:—Denver, 1520 Broadway; Detroit, Woodward and Warren Avenues; Kansas City, 1301 Main Street; Los Angeles, 816 South Olive Street.







"Regent" and "Regina" Coupes

THESE two coupes marked, as an authority has said, the first advance in coach-building in over a century.

They marked the abandonment of the old-fashioned high-body electric, entirely unsuited to modern city needs, dangerous, awkward and unsightly. They introduced instead the graceful, comfortable, safe low-hung construction exclusive to the Hupp-Yeats, though now unsuccessful attempts are being widely made to copy it.

They are equipages in which any woman may be proud to ride. Regina, $2,500. Regent, $1,750.

See all these models at the shows.

HUPP CORPORATION

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Detroit, Mich.

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A hot, delicious after-theater supper, ready at a moment's notice. No trouble, no delay, if you have

"STEERO"

(Reg. U. S. Pat. Off.)

Bouillon Cubes

Made by American Kitchen Products Co., New York

Just drop a Steero Cube into a cup and pour on boiling water from the teakettle or Thermos bottle, and you have a cup of tempting bouillon, perfectly seasoned, rich in aroma and flavor—a delicious blending of beef, vegetables and spices. No cooking, no preparation needed. Served with crisp biscuit or alone, Steero Bouillon is always appetizing. A ready refreshment for the unexpected guest. Steero Cubes add richness to soups, gravies, sauces.

Send for Free Samples

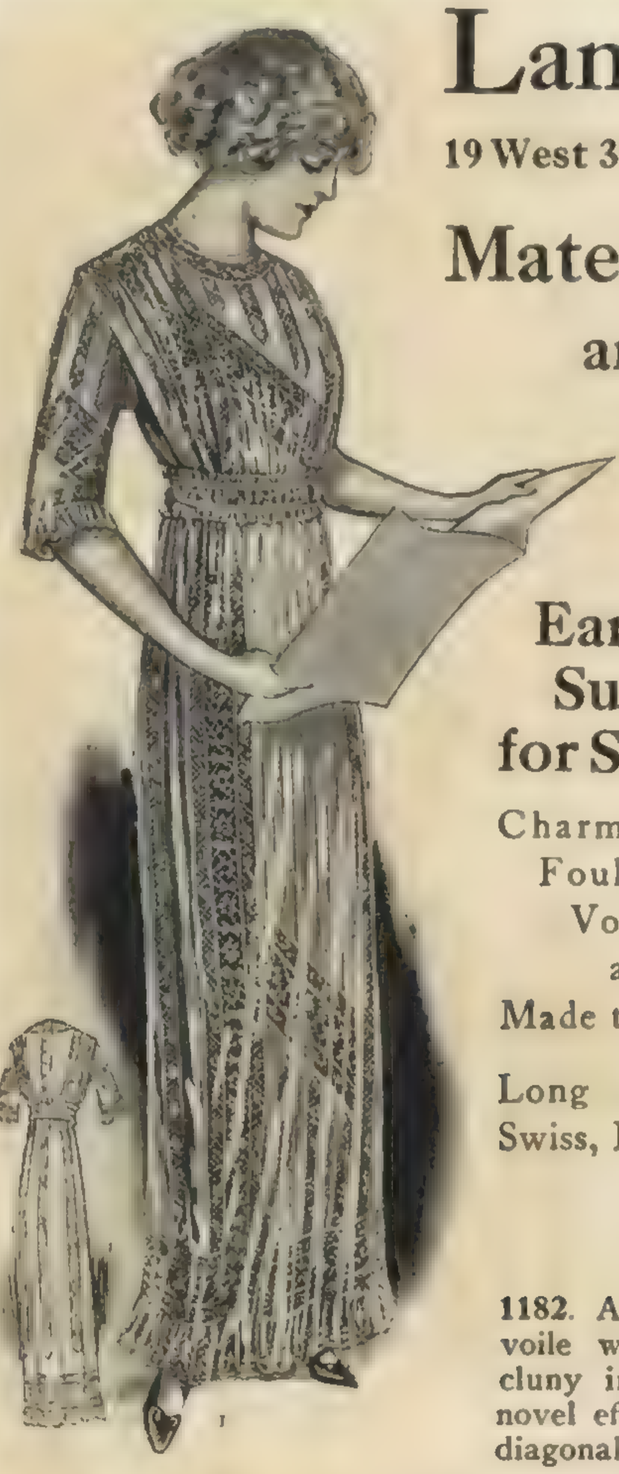
so that you may know how good Steero is. If your grocer or druggist can not supply you, send 35c for a box of twelve Cubes, postpaid; enough for twelve cups. Tins of fifty and one hundred Steero Cubes are more economical for household use.

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Schieffelin & Co., 190 William St., N. Y.

Under the Pure Food Law, Serial No. 1





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19 West 38th St., near Fifth Ave. New York

Maternity Dress and Negligees

Charming effects in all materials for wear during the entire period

Early Spring and Summer Models for Southern Resorts

Charmeuse, Crepe de Chine, Foulard, Pongee, Cotton Voile, Marquisette, Serge and Challie Dresses

Made to measure **$15.50** and up

Long and Short Negligees in Swiss, Lingerie, Silk and Challie

$2.75 and up

Send for Catalog

1182. A Charming Dress of fine cotton voile with embroidered bands and cluny insertion, set in sleeves and novel effect on panel carried out on diagonal lines - - Price **$35.00**

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POUR LE BAIN

MORNY LONDON



Sels Aromatiques pour le bain (Morny) produce immediately a luxurious Bath of "Soft" water, and leave upon the skin a delicate and lingering perfume.

Sels Aromatiques pour le bain are issued in original "Morny" odours:—

"Chaminade."
"June Roses"
"Oak-leaf Geranium."
"Rose-Verveine."
"Violette-Morny."
"Yesha." &c., &c.

Retailed by the principal Departmental Stores, Druggists, &c., &c.

Wholesale Only

F. R. ARNOLD & Co.,
3, 5 & 7 West 22nd Street, New York.

HAVING returned to New York from Paris I will be pleased to see my former patrons and all others who will favor me with a call at my house, No. 121 West 72nd street, where I feel confident I can entertain you with the latest Parisian ideas both for new and remodeled gowns.

I am prepared to give special attention to out of the city patrons.

Upon your making known to me about what your desires are I will furnish you suggestions by handsomely hand painted designs specially drawn for you, with full details of the materials to be used, samples thereof, and the cost of the gown complete.

Communicate with me. I know I can interest you.

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Advanced Styles Now Ready

The only Specialty line for Elderly Ladies having comfort, style and quality

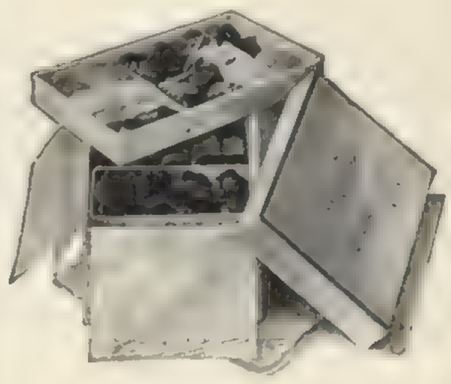
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Just East 5th Ave.

Huyler's

Bonbons and Chocolates

The word Huyler's on a box of candy means more than that it was made by Huyler's It has come to mean a standard of goodness and delicacy, that every candy lover uses when thinking of confectionery.

The quality of any product that bears the name Huyler's is sufficiently described. If it is Huyler's it is already well known, vouched for, sure to please and always in good taste.



A little book has just been published that is a modern business romance. It is the fascinating story of the beginning in 1874 of what is today the great Huyler business—governed now, as in the beginning, by the same principle—*to make every Huyler product so good that it will sell itself.*

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To get the name of the Huyler agent nearest you and the interesting Huyler story—how purity and quality are assured in all Huyler products—write us today.

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54 *Huyler Stores in the United States and Canada*

Sales Agents Everywhere



A car admirably adapted to the physical limitations of the woman driver

THE LONDON MOTOR SHOW

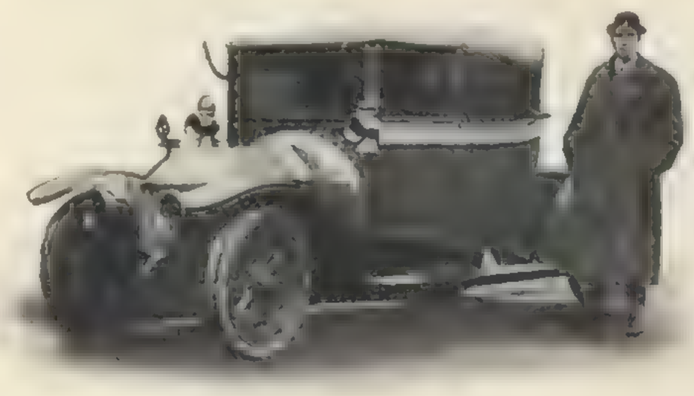
Women are Past Masters in the Argot of the Automobile—The Olympia Show Brings Out a Hundred Motor Originalities—"Live Maps," Grotesque Mascots, Miniature Models That Go

EACH year's Motor Show at Olympia discovers to us new mechanical devices and additional luxuries for our cars—always something new. This year's show was like those of former years in these respects, but subtly different in one—it was essentially a woman's Motor Show. For nowadays women are not only learning to drive their own cars, but they are preparing themselves to face the tragedy of that lurid moment on the road when the song of the little engine begins to slacken and grow discordant. Six years ago, nay, two years, ask the average woman about a carbureter, whisper of differential gear, suggest that she explain the working of a high-tension magneto—and watch her face. She wondered if you were discussing a new machine for sucking dust from carpets or a rational system of diet. This is no exaggeration. The terms were mystic and alarming to the girl of a few years since. But now—well, the words come easily to her lips, come without blunders. She drives her own car—not a "runabout," but a real big car, with all its complicated appurtenances.

She starts the engine of her new toy and emerges from the ordeal cool and collected, with an uninjured wrist and not a curl awry. If her car behaves itself unseemly, she drags out her working overalls, unlocks the tool box, and promptly casts herself into the dust of the highway, to rise a victor. But, better still, until she has trained her ear to the "song of the engine" she will not call herself a driver. She knows whether the pulse is working steady, knows when to administer petrol, lubricating oil or cooling water. Of course she does not revel in these messy things, but when it is necessary, she is as willing as a man to cover herself with dirt and glory.

MINIATURE MOTOR MODELS FOR THE VANITY BAG

The many firms who are competent to help are constantly aiding her in new ways. A motor journal has brought out innumerable books on the subject, and at this year's show they were exhibiting working models of every part of a car. The models, built of cardboard with fittings of fine tin, are small enough to be carried in a vanity bag. At the Olympia this year one constantly saw women, in the midst of animated discussions concerning the advantages of six-cylinder cars and flush bodies, suddenly delve into the satin recesses of their vanity bags and from an atmosphere of perfume and powder draw miniature models of high-tension magnetos, tiny cardboard reproductions of the front of a petrol engine with the half time wheels and starting handle, the induction stroke, the compression stroke, the power stroke, the exhaust stroke. Is any girl going to look blank when contact breaker, sparking plugs, torque rod (in differential gear) is mentioned? The day has past when women shivered at the Catechism of Cog Wheels. The same motor journal has published a dissective model of a car which, for the modest sum of four shillings, the ardent woman motorist may analyze on the dissecting table of her pretty boudoir.



Low-hung car over which six feet of masculinity easily looks

A great difficulty has been surmounted this year by the creation of a new body especially adapted to the woman driver, which may be fitted on any chassis.

WHY WOMEN LOSE CONTROL OF A CAR

There are girls, long of limb and strong as their brothers in arm, who find no difficulty in running an ordinary car, but there are others, small, courageous little ladies, with the bravest hearts, but a pitiful lack of muscle. All is well and good on the straight road, but let her turn sharply round a bend and come face to face with a flock of worried sheep, or hear, dead ahead, the grunt of a racing car, not slackening speed at the turn, and then a calamity may occur. The brake is hard to manipulate in a hurry, the stretch to the foot brake is a strain. There is a sickening, grinding crash, and when folks read the tale in next day's paper they shake their mature heads and say, "Women ought not to drive. They lose their presence of mind at a critical moment." Good, mature people, women do not lose their heads; they lose their feet, and hands, which were not fashioned to grip hard.

SUITING THE CAR TO THE WOMAN

So what we have been waiting for has been a real car, six-cylinder, capable of speed, no toy, but with body suited to our physical limitations.

The new car body for a woman motorist is illustrated on this page. It has many advantages. In the first place it is long and low, a torpedo of the most approved style, but lilliputian as far as hight is concerned. A six-foot man can stand beside it and look over the top with ease. The reason for this is that it is very much underhung. Another good feature of this construction is that, by thus lowering the center of gravity, additional guarantee against skidding is given. It is

(*Continued on page* 68)

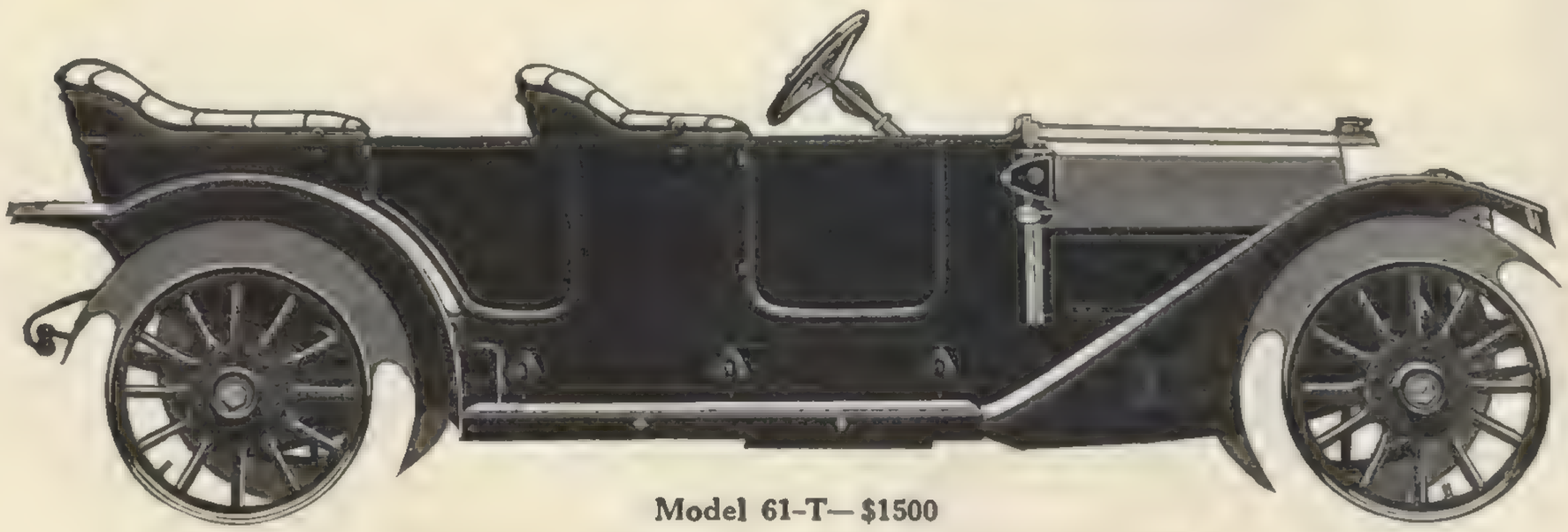
Overland

THIS magnificent car is the product of the greatest automobile factory in the world. It is our Model 61---a 45-horse-power five-passenger touring car, priced at $1500. Judged by the standard values of other makers this is a $2000 car.

¶ The handsome body is finished in deep Brewster green, ivory striped. All of the bright parts are heavily nickel-plated. The lamps are dead black trimmed with bright nickel. It has a powerful 45-horse-power motor. The long wheel base of one hundred and fifteen inches gives you all the room and comfort you can possibly want. The shifting levers are in the center of the car. All door handles are located inside leaving the graceful body lines unbroken. The tires are big. Axles are fitted with the finest Timken bearings. The magneto is a Bosch.

¶ Our booklet will explain why we can produce a better car for less money than any other maker in the industry. It will interest you. Write and ask for copy A.

The Willys-Overland Company, Toledo, Ohio



Model 61-T—$1500

Wheel base, 115 inches; body, 5-passenger, touring; motor, 4⅜ x 4½; horsepower, 45; Bosch magneto; tires, 34 x 4 inch Q. D.; finish, Brewster green, ivory stripe, all bright parts nickel plated. Price, $1500.



Suggestions *for* Weddings

Send us the Color and Flower Scheme of your Wedding, the number of guests expected at the Reception and the size of the Bridal Party, and we will be pleased to send you suggestions of DEAN'S latest New York ideas, with prices of Wedding Cake in boxes with monograms of distinctive design, filled with DEAN'S famous Wedding Cake; the Bride's Cake, containing special gifts; unusual Favors for the Bridal Party, Cases for the Ices, Special Confetti, the Bride's Cake Knife, etc., etc.

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ART NOTES

THE paintings of Claude Monet's later period, which, in the eye of his followers, represented his period of apostasy, preponderate in the exhibition of his work presented at the Durand-Ruel galleries.

Those broken-color canvases, by means of which he ushered in a new technique in painting and startled the world with the Impressionist movement, have been surpassed in these newer works, in which the radiance which bathed his landscapes is held with his old-time surety, though the means of producing it differ violently from his first familiar idiom.

In his collection, amply representative, in spite of its partiality for the newer phase, there are two of the famous Thames Series and three of the lily-pond pictures with which Monet announced to the world that it had not his equal as a decorative artist. These last are effects in color, and seek no consideration on the score of their compositional arrangement. Save for their delicate variants of color, they are remarkably alike. They show the lily ponds not too heavily crested with the flowering plants, and at a slight angle from the surface of the water. Neither edge of the pool is pictured, so that they give the effect of having been seen from the bow of a boat. A delicately indicated perspective sets them aslant the canvas. Otherwise they might have seemed a deified transcript from some rich and aging fabric.

EXQUISITE COLOR IN THAMES PICTURE

"Charing Cross Bridge," on the contrary, is remarkable for its skilful design, albeit its first impression is one of strict simplicity. It is keyed high in color, allowing for that luminosity of shadow which was so dear to Monet's heart. In orthodox conformity to the older method is the "Sentier dans l'ile Saint Martin, Vetheuil," painted in 1880. Curiously like to the late work is one of the painter's earliest, "La gare Saint Lazare, Paris," painted in 1877, in which his sense of the brilliancy of light is conveyed in long and rhythmic brush strokes.

FRENCH PORTRAIT ENGRAVINGS OF THE SEVENTEENTH CENTURY

The New York Public Library, with customary perspicuity for the public's urgent needs, has arranged a delightful exhibition of engravings of the seventeenth century in France, made, for the most part, from portraits of the same period.

Recognizing that the engravings of the eighteenth century were being exhibited to the exclusion of their significant predecessors, the Library, through its Print Division, assembled those engravings which should illustrate the art from Morin and Mellan, the one characteristically free and spontaneous, the other austere and more than a little scholastic; to Nanteuil, Edelinck, Van Schuppen, Masson and others, who in orderly succession brought the arts and sciences of engraving down to the commencement of the eighteenth century.

A feature of the exhibition is that it portrays the illustrious men of France of that period, engraved after contemporary portraits, so that the fullest spirit of the time is thereby conserved.

THE LONDON MOTOR SHOW

(*Continued from page* 66)

no mere toy, for it can run neck to neck with an express train. The hood shuts up in an ingenious manner, lying flat at the back when down. It can be opened or closed by its driver without the usual masculine assistance. The little car can carry three people and their baggage or five luggageless passengers. It is upholstered like a small boudoir, and is almost as roomy, for space has not been sacrificed to style; and although a top hat might be ruffled if its owner sat above the average hight of a man, there is room enough for long legs to stretch, although this stretch is neatly modified for the driver.

A TRUNK WITH A DRAWER FOR EVERY TOWN

At the show there were many novelties for women in the luggage department. A hat box consisting of a lattice work of tapes fitted into a dust-proof case must have been designed by a woman, there was such luxurious space allowed for changes in fashion. A trunk fashioned like a chest of drawers was reasonable for eleven guineas. One dedicates a drawer to each city en route, so that a night in Paris means that the evening dress drawer is removed, a stop at Ostend brings out the "Bathing Kit" drawer. Each drawer is a complete little trunk in itself.

Pockets for clothes are a novelty. They fasten on anywhere and will accommodate a small outfit. They are intended for use in the small runabout car where every inch of space must be as carefully utilized as at sea.

Persian leather motor coats seem to be the first favorite among women motorists. They are soft and light and really not expensive, for one can own a complete outfit, including a Persian leather, full-length, fleece-lined coat, a deerskin motor hood bordered with leather and leather gauntlet gloves, for eleven and a half guineas.

YOU CANNOT GET LOST WITH THIS "LIVE MAP"

Another delightful innovation is a "Live Map." Instead of diving into pockets, and trying to steady in the teeth of a stiff breeze, a large, unwieldy map, one needs only to glance at a circular card fixed on a revolving disc attached to the front wheel. This card is marked with the route chosen. Not only are the places marked and their distances indicated, but instructions are printed where to turn, where to expect a hill, where to slacken speed, and a pointer like the "moving finger" writes as the car hums along. Half an hour passes, and one has been chatting to a companion. Where on earth are we? The "little finger" clicks and we discover that we are at Crawley, that we must forge straight ahead, past the George Hotel, cross the railway, left fork, whizz by the Black Swan Hotel to Handcross. The necessary attachments cost ten guineas, and after that each circular map costs one shilling.

MASCOTS FOR ALL SORTS OF DRIVERS

Mascots of bronze or silver-plated bronze are designed to warn a careless or to encourage a too cautious driver. One firm was selling twenty-six different kinds of these cunning little toys. St. Christopher is a lucky mascot, we are told, for those who are liable to accidents. A Première Danseuse is chosen when a car does not dance so well along the highway as she might.





We suggest the investment of Holiday Gift Money in a luxurious fur garment selected from our superb stock of faultless models in every desired pelt.

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Incorporated.
Hatters, Milliners, Furriers
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PHILADELPHIA.

DR. WALTER'S
Elastic Rubber Corsets

Reduce Your Figure



These garments, by shaping the body gracefully, reduce the size of your figure. They are more comfortable than other corsets, as they bend easily with the body. Send for descriptive folder to the address below.

Reduce Your Flesh

You can safely and speedily reduce your superfluous flesh in any part of the body and thus improve your figure, by wearing



Dr. WALTER'S
Famous Medicated Rubber Garments
For Men and Women
Neck & Chin Bands, $3.00
Chin only, - - $2.00

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Write at once for further particulars

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MID-WINTER STYLES

FOR SOUTHERN WEAR



Linen, white or colors. Trimming of heavy lace; smart buttons.

Price $24.50



White Serge, trimmed with silk braid and satin of contrasting colors; lace yoke and ruffles.

Price $45.00



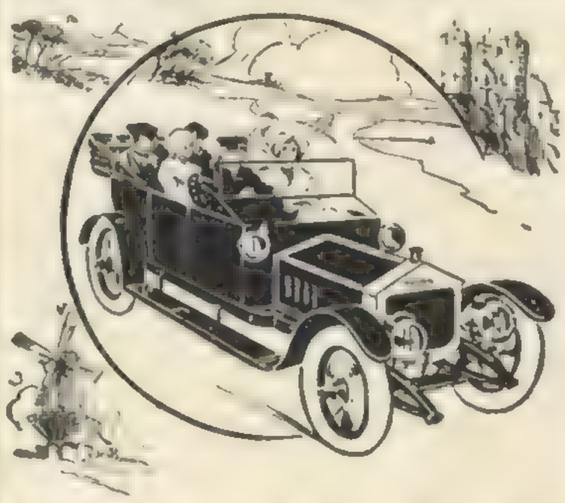
Imported Gown, white batiste, hand embroidered, Cluny lace, finished with black satin.

Price $75.00

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A Vacation Abroad

Should be carefully planned. Possibly you don't know just where to go next spring. We would like to help you decide. No matter whether it be Continental Europe, the Mediterranean, Black Sea, India, China, Japan, or the Polar Regions, you will, of course, select the steamships of the

North German Lloyd

The largest, fastest and finest flying the German flag. They girdle the earth

SPECIAL CRUISE TO BLACK SEA AND CAUCASUS, from Genoa, April 28 to May 29, 1912—$200 up.

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SOCIAL STATIONERS **HOSKINS** 926 Chestnut Street PHILA.



THE WANAMAKER BURLINGTON ARCADE MOTOR APPAREL SHOPS

are showing a superlative assemblage of

WOMEN'S FUR MOTOR COATS

Superlative in the double sense that while every piece of fur is authentic and so warranted, that very important factor does not figure in its price, which will be found quite reasonable.

For example, THE COAT OF WHITE CONEY, WITH ERMINE TAILS, SATIN LINING AND SHAWL COLLAR, shown above, is of highest quality, yet priced $135.

Coats of Raccoon, $135 to $200; of Australian Opossum, $250; Astrachan, $80; dyed Muskrat, $110; Marmot, $75; Beaver, $375; Krimmer with Raccoon collar, $200.

All the smaller articles of fur required by motorists. MEN'S FUR COATS, gauntlets, caps, etc.

Everything in the way of woolen garments for men and women motorists.

HENRY HEATH ENGLISH HATS FOR WOMEN.

Write for new book, WANAMAKER'S MOTORING GARMENTS FOR MEN AND WOMEN, mentioning edition C.

JOHN WANAMAKER
NEW YORK

S O C I E T Y

DIED

New York

BARNES.—On November 22nd, at his residence, New York, John Sanford Barnes, in the seventy-sixth year of his age.

BISHOP.—In Paris, December 1st, David Wolfe Bishop, in the thirty-seventh year of his age, son of the late David Wolfe Bishop.

FLOWER.—On November 21st, at Toronto, Ontario, Mary, daughter of the late John Davison and Abigail Katherine Flower.

FRALEY.—At his residence, on November 23rd, John U. Fraley.

GWYNNE.—At Rye, New York, November 26th, John A. Gwynne, Jr., son of the late John A. and Mary E. Gwynne.

KRETSCHMAR.—On December 1st, at his residence, New York, Horatio C. Kretschmar.

LINNARD.—At the residence of her son-in-law, Dr. Frank T. Hopkins, on December 2nd, Sarah J. Linnard, wife of the late James Mifflin Linnard.

THAYER.—At Hot Springs, Va., on November 26th, Kate Mallory, wife of the late Arnold Thayer.

WILLING.—On November 21st, Grace Lee, wife of Mr. J. Edgar Willing.

ENGAGED

New York

BROWN-HUDSON.—Miss Ellen Granville Brown, daughter of Mrs. Waldron Post Brown, to Mr. C. Alan Hudson.

DE WITT-SEABURY.—Mrs. Elizabeth Neilson De Witt, daughter of Mr. and Mrs. Alfred Neilson, to Mr. Gerard Seabury.

HOUSE-AUCHINCLOSS.—Miss Janet House, daughter of Mr. and Mrs. Edward M. House, to Mr. Gordon Auchincloss, son of Mrs. Edgar S. Auchincloss.

LAWRENCE-MUNN.—Miss Margaret Whittaker Lawrence, daughter of Mrs. George M. Lawrence, of Philadelphia Pennsylvania, to Mr. Orson D. Munn, son of Mrs. Henry Norcross Munn, of New York.

ROBERSON-HOMANS.—Miss Constance Roberson, daughter of Mr. W. C. Roberson, to Mr. Howard P. Homans, son of the late Edward C. Homans.

Baltimore

DULANEY-REILLEY.—Miss Christie Dulaney, daughter of Mr. and Mrs. Henry S. Dulaney, to Mr. Eugene Holmes Reilley, of New Orleans.

LANCASTER-POSEY.—Miss Gertrud Spearman Lancaster, daughter of Mr. Spearman Lancaster, to Mr. Frederick Stone Posey.

Boston

FARNSWORTH-LOOMIS.—Miss Ellen Farnsworth, daughter of Mr. and Mrs. William Dedham Farnsworth, of Boston, to Mr. Alfred Lee Loomis, son of Dr. and Mrs. Henry P. Loomis, of Tuxedo.

Chicago

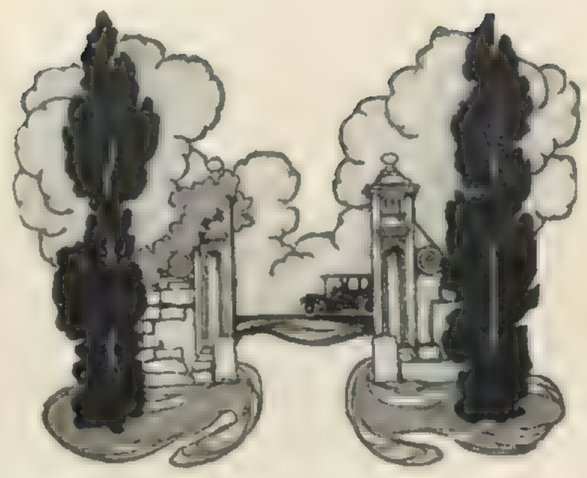
PADDOCK-INBUSCH.—Miss Margret Paddock, daughter of Mrs. George Laban Paddock, to Mr. Walter Inbusch, son of Mr. and Mrs. August E. Inbusch, of Milwaukee.

Los Angeles

DICKINSON-ROSS.—Miss Nora E. Dickinson, daughter of Dr. and Mrs. D. K. Dickinson, to Dr. Almon Bartlett Ross, of San Francisco, son of Mr. and Mrs. Winslow B. Ross, of Pasadena.

San Francisco

HAMILTON-SCHILLING.—Miss Alexandra Hamilton, daughter of Mr. and Mrs. Alexander Hamilton, to Mr. Rudolph Schilling, of Oakland.



MCNEAR-KORBEL.—Miss Miriam McNear, daughter of Mr. and Mrs. George McNear, to Mr. Leo Korbel.

Washington

SOUTHERLAND-BACON.—Miss Mary Southerland, daughter of Rear Admiral William H. H. Southerland, of Washington, to Mr. Louis Bacon, of Boston.

WEDDINGS

New York

CLEVELAND-GOODHUE.—In Old St. Mark's Church, December 9th, Mr. Reginald McIntosh Cleveland, son of Mr. and Mrs. Treadwell Cleveland, and Miss Denise Fisher Goodhue, daughter of Mr. and Mrs. Charles E. Goodhue.

CONNOR-LESHER.—On December 2nd, at the home of the bride's parents, Mr. Wayne E. Connor and Miss Martha Niles Lesher, daughter of Mr. and Mrs. Raymond Lesher.

HARTSHORNE-WHITNEY.—In Grace Church, Rye, New York, December 14th, Mr. Douglas R. Hartshorne, son of Mr. and Mrs. Richard B. Hartshorne, of New York, and Miss Leila D. Whitney, daughter of Mrs. Marselis C. Parsons, of Rye, New York.

KNOX-DEW.—At the Waldorf-Astoria, December 20th, Mr. George Dennison Knox, son of Mr. and Mrs. Charles N. Knox, of Hartford, Connecticut, and Miss Caroline W. Dew, daughter of Dr. and Mrs. J. Harvey Dew, of New York.

KNOX-MCCOOK.—At the home of the bride's parents, December 14th, Mr. Hugh S. Knox, second son of Secretary Knox, and Miss Katherine McCook, daughter of General and Mrs. Anson G. McCook.

MAURICE-FOWLER.—In St. James' Church, December 2nd, Mr. Albert T. Maurice, son of Mr. Charles Stewart Maurice, of Jeckyl Island, Georgia, and Miss Eleanor Fowler, daughter of Mr. and Mrs. Thomas Powell Fowler, of New York.

MOORE-PULITZER.—On December 21st, at the home of the bride's mother, Mr. William S. Moore, son of the late Major Clement C. Moore, and Miss Edith Pulitzer, daughter of the late Joseph Pulitzer.

VONDERMUHLL-KNAPP.—On November 21st, in the Brick Church, Mr. George A. Vondermuhll, son of Mr. Alfred Vondermuhll, and Miss Kate L. Knapp, daughter of the late Shepherd Knapp, of New York.

Baltimore

ALDRICH-GAITHER.—In Grace Church, on November 28th, Mr. Spencer Wyman Aldrich, son of Mr. and Mrs. Spencer Aldrich, of New York, and Miss Imogen Gaither, daughter of Mr. and Mrs. George R. Gaither.

DEVEREUX-TUCK.—At the Hotel Belvidere, on December 2nd, Mr. Alfred Plumstead Devereux, son of Mrs. Devereux and the late Alfred Devereux, of Philadelphia, and Miss Grace Tuck, daughter of Mr. Philemon H. Tuck.

REEVES-SLOAN.—At the home of the bride, on November 29th, Mr. Charles H. Reeves and Miss Mary Buzby Sloan, daughter of Mr. and Mrs. Charles Fisher Sloan.

Cleveland

MATHER-HOYT.—In the Second Presbyterian Church, on November 25th, Mr. Amasa Stone Mather and Miss Katherine Hoyt, daughter of Mr. and Mrs. James H. Hoyt.

New Orleans

GORE-LEVERT—At the home of the bride, on December 4th, Mr. Joseph M. Gore, Jr., and Miss Ellen Levert, daughter of Mr. John B. Levert.

MARTIN-BALDWIN.—At the Prytania Street Presbyterian Church, on November 28th, Mr. Fontaine Martin, of Memphis, Tennessee, and Miss Alice Baldwin, daughter of Mr. and Mrs. Albert Baldwin, Jr.

STARLIPER-WOGAN.—At the home of the bride, on December 18th, Mr. Arthur Starliper, of Pittsburg, and Miss Anita Wogan, daughter of Mr. and Mrs. John A. Wogan.

WHEELER-PATTON.—At Christ Church Chapel, on December 7th, Mr. Augustin Beers Wheeler, Jr., and Miss Gladys Patton, daughter of Mrs. William Patton.

Providence

HOWE-BLUMER.—In St. Stephen's Church, at noon on December 16th, Mr. Paul D. Howe and Miss Helen H. Blumer, daughter of Dr. and Mrs. G. Alder Blumer.

St. Louis

HARDAWAY-CATES.—At the home of the bride, on November 25th, Lieutenant Page Hardaway and Miss Lucile Cates, daughter of Mr. and Mrs. J. Mullanphy Cates.

St. Paul

THOMPSON-SQUIRES.—On December 20th, Mr. Macky Thompson and Miss Mary R. Squires, daughter of Mrs. G. C. Squires.

San Francisco

LYMAN-VAN SICKLEN.—At St. Luke's Church, on the evening of December 28th, Dr. George Lyman and Miss Dorothy Van Sicklen, daughter of Mr. and Mrs. Frederick M. Van Sicklen.

Savannah

KAROW-MACKALL.—In the Independent Presbyterian Church, on December 2nd, Mr. Lester Karow and Miss Aminta Sorrel Mackall, daughter of Mr. and Mrs. W. W. Mackall.

RECEPTIONS, DINNERS AND DANCES

BENEFIT FOR THE CHRYSTIE STREET HOUSE.—The Plaza Hotel, afternoon and evening, January 20th, 1912.

CHAPIN, MRS. LINDLEY HOFFMAN.—For her débutante daughter, Miss Cornelia Van Auken Chapin, two luncheons, during the season.

CHISOLM, MRS. B. OGDEN.—For Miss Winifred Chisolm, theatre party and supper dance after, at Sherry's, December 23rd.

COSTUME BALL.—To aid the outdoor work of the Lying-in Hospital, Sherry's, January 11th, 1912.

DEW, MRS. J. HARVIE.—For her daughter, Mrs. George Dennison Knox, receptions, January 20th and 27th, 1912.

(*Continued on page 72*)



A Chivalrous escort *always* at your command for theatre, shopping tour, reception, luncheon or boulevard drive—the Detroit Electric.

The *charm* of this social equipage is due not alone to its *correct* style, generous dimensions, rare upholstery and complete appointments, but more to the masterly use of *exclusive* mechanical principles that make for silence, simplicity, cleanliness, strength, long life and safety.

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TAILORED MODELS
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SHAPES *will be shown*
JANUARY FIRST

HYLAND BROTHERS CO.

CHICAGO

SOCIETY

(*Continued from page 70*)

EMMET, MR. AND MRS. J. DUNCAN.—For their niece, Miss Lucy Dahlgren, dinner dance, January 8th, 1912.

FISHER, MRS. JOEL E.—On December 20th, at Sherry's, ball for Miss Vieva Fisher, preceded by dinner of fifty covers.

FITCH, MRS. ALLEN.—Dance for her daughter, Miss Diantha Fitch, January 1st, 1912, Sherry's.

FLINT, MRS. AUSTIN.—Reception, December 9th, at home, for her débutante niece, Miss Louise Flint.

FOX, MRS. LYTTLETON.—For her youngest sister, Miss Estelle O'Brien, débutante reception, December 20th.

HARDON, MRS. HENRY WINTHROP.—Two luncheons for her débutante daughter, Miss Anne Hardon, given in December.

INGERSOLL, MRS. ROBERT G.—Miss Ingersoll, Mrs. Walston H. Brown and Miss Eva Ingersoll Brown, at home, Wednesdays in January, 1912.

JENKINS, MRS. GEORGE WALKER.—For her daughter, Miss Helen Jenkins, débutante tea, December 2nd.

KANE, MRS. JOHN I.—Débutante reception for her daughter, Miss Kane, December 2nd.

SHERMAN, MISS ROSAMOND.—Second daughter of Mr. and Mrs. Herbert A. Sherman, début, December 1st.

SOUTHERN INDUSTRIAL EDUCATIONAL ASSOCIATION.—Entertainment observing the centenary of William Makepeace Thackeray, afternoons and evenings, December 27th and 28th, in the Sixty-ninth Regiment Armory.

TAYLOR, MRS. JAMES BLACKSTONE.—For Miss Justine Ingersoll, December 28th, Sherry's.

THE MUSICAL COMEDY CLUB.—Three performances, for charity, of "King Karl of Kronstadt," the Plaza Hotel, last week in January or first week in February, 1912.

THORNELL, MRS.—For Miss Eleanor S. Prentice, theatre party and supper, December 26th.

WEDNESDAY EVENING DINNER DANCES.—The St. Regis Hotel, January 10th, 1912, and February 7th, 1912.

WRIGHT, MRS. EBEN.—Dinner dance in January, for her niece, Miss Livingston.

WRIGHT, MRS. EBEN.—Débutane reception for her niece, Miss Gertrude Livingston, daughter of Mr. and Mrs. James Duane Livingston, December 8th.

VOGUE POINTS

THERE is a positive fad for reviving the little dress accessories worn by the belles of long ago. One of the latest is a handkerchief bracelet. To any sort of a bracelet is attached a little ring, and through this is slipped the lace-bordered handkerchief. A pretty American woman, who has lived long in Paris, wears her mouchoir held in the grip of a tiny gold hand attached to a long gold chain. This useful bijou was a relic of her grandmother's wedding toilette.

A COUPLE of the leading houses have sent out cylinder-shaped fur muffs with ends covered with red velvet shirred to shape a little frill at the edge. The corded opening left in the middle, is as small as it can possibly be and yet accommodate the hand.

THE curious fancy for mingling black with the adornment of lingerie and other more personal articles is finally manifested in a pair of garters. On the shirred black band, that forms the solid part of the garter, are sprinkled silk roses in pastel shades; the same flowers ornament the lace rosettes, from which dangle smaller roses on ribbon ends. The lace frilling is lightly embroidered with black silk.

A SMART, adjustable sash is made of ten-inch wide satin ribbon with one single, heavily fringed end hanging to the hem of the skirt. It is attached to a narrow, folded, satin belt fastened in the back under a flat, narrowly folded, Empire bow. In its primness and simplicity lies its smartness.

PARIS has taken kindly to the full-length redingote, first shown at the Théâtre de Vaudeville, in "Sa Fille." It almost looks as if it would develop into a real fashion. The original depended for trimming upon a single row of buttons down the center front, a large buckle and a moderate sized collar of Venise. With it was worn a small capote tied under the chin with ribbon strings.

JEANNE LANVIN has designed an extremely attractive collar for evening wear, made of plaited white crêpe de Chine. The long stole ends of the crêpe, which twist around the neck and fall from under the wide, flat plaited collar at the side, are lined with white satin. A tiny, pink gauze rose is attached to the very bottom of the collar, and another is sewed to the upper end of the stole.

PARIS still nods her head in approval of the combination of black velvet and diamonds, and there is apparently no limit to the novelties which her fertile mind can invent. One jeweler has evolved a black, turnover, velvet collar, about an inch and a half in width, that is edged with a half-inch border of good-sized diamonds; a small black velvet bow is finished on either end by a pendant tassel of diamonds and pearls.

TRAINS have been pointed, square, and fish-tailed, and so Chéruit must needs show a new model with three deep points, of the same shape and size as the fish-tail points, but with an additional point inserted in the middle.

JABOTS are worn very long and full, so that they practically cover the entire front of the waist.

PAQUIN'S new models show a pronounced waist-line, a high crush girdle, and a square blouse effect of the upper portion of the corsage.

SOME of the new draped skirts are so full at the hips and in the back as to give something the effect of the old-time bustle; they are, however, still quite narrow at the bottom.

DAINTY little corsage bouquets of sheer gauze ribbon are in the mode just now. They are charmingly French and are much used on the youthful evening gowns of the débutantes. There is not the slightest attempt at imitation of the real flower in these bunches of gauze.



—LOOKING AHEAD—

The crisp, sparkling air of early winter, which brings roses to the cheeks and imparts vigor to the whole system, undergoes a decided change in its effect upon one's appearance and health as the season is prolonged. The skin gradually becomes dry and hard, the complexion pallid, and tiny lines and furrows begin to appear, especially about the eyes. To guard against the ill effects of an American winter, one must give the skin the careful attention it requires.

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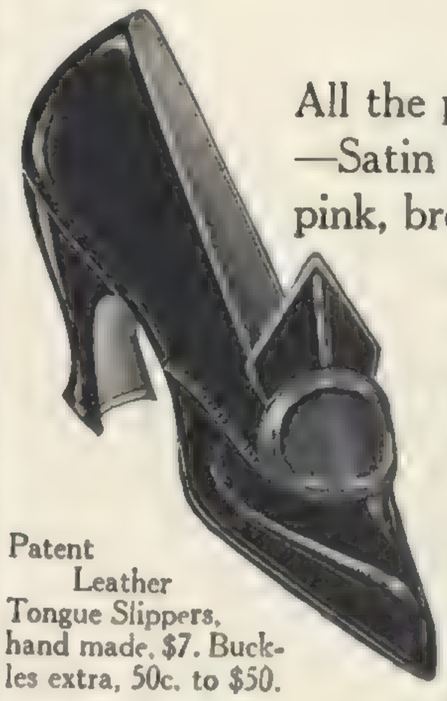
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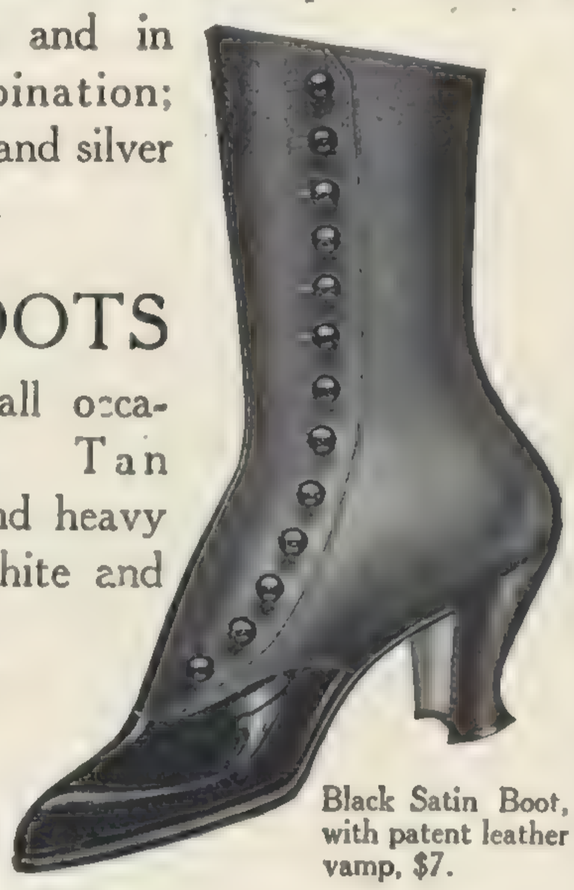


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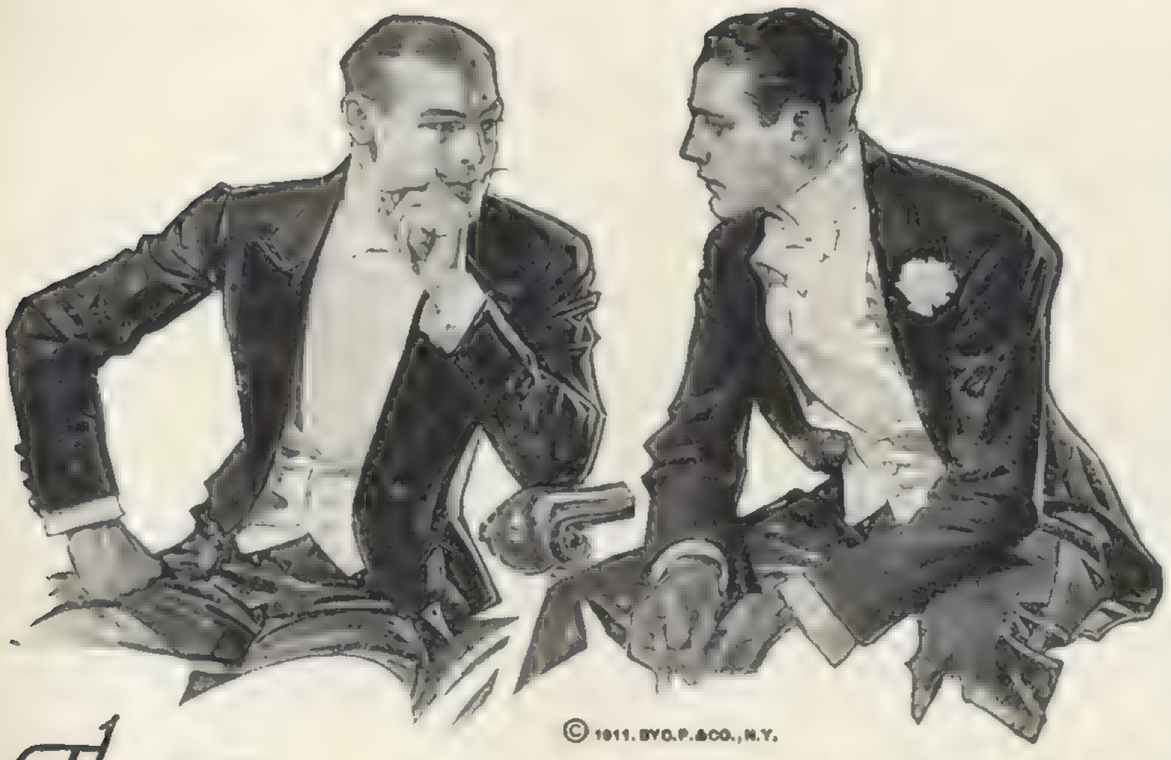
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FASHION DESCRIPTIONS

PAGE 22

LEFT FIGURE.—Motor coat of black corduroy with a long shawl collar and deep cuffs of civet cat. The lines of the coat are straight, but sufficiently wide to wrap well around the figure. The close-fitting toque of gray squirrel has two deep red velvet roses at the left side.

MIDDLE FIGURE.—A sporting suit of white polo cloth that tubs perfectly. The two-piece skirt has a two-inch raised waist-band, and the severity of the three-quarter length double-breasted coat is relieved by mother-of-pearl buttons, patch pockets and a velvet inlay collar. The bonnet, also of white polo cloth, is trimmed with skunk.

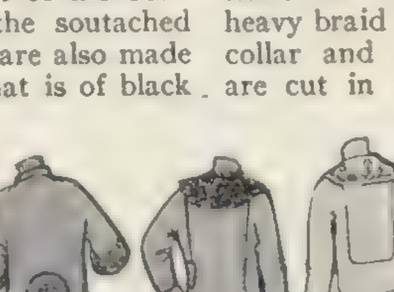
RIGHT FIGURE.—Long motoring coat, from a Poiret model, of double-faced maroon goods showing very good lines in the kimono cut of the sleeve. The new "aviator's" motor cap, with the close chin attachment which fastens it securely to the head and keeps out the cold, is of baby caracul with a banding embroidered in different shades of the new worsted embroidery. The same embroidery is repeated on the caracul muff.

PAGE 28

LEFT FIGURE.—Citron cloth soutached in same tone, with the same tone satin forming the up-standing band about top of the coat—an adaptation of the 1870 ruff. The bands below the soutached bands of coat and buttons are also made of the citron satin. The hat is of black velvet with white aigrettes. The collar of lace, slightly gathered at top and falling in deep folds in the center front, is a rather unusual arrangement.

MIDDLE FIGURE.—Slate-blue Ottoman silk, trimmed with white cloth and astrakhan. The waist is of white China silk, elaborate with double hemstitching, pearl buttons and a narrow black velvet ribbon at the throat. Heavy silver net is the material that forms the hat, with a narrow band of marine blue satin around the edge.

RIGHT FIGURE.—The lower part of the white serge coat is finished with tiny cordings of same material. The collar and cuffs are embroidered in worsted in soft tones of blue, green and yellow. The hat is striking in shape and materials, being made of white suède with a bow of chamois-colored velvet.



Reverse views of gowns shown on page 40

PAGE 32

LEFT FIGURE.—Green velvet model banded at neck and hem with skunk. Its distinctive feature is the wide pointed girdle which crosses in front, one end slipping under the other by means of a slit cut in one side, and fastens in the back with a handsome gold ornament. Another clever touch is the vest effect obtained by the jacket being cut away in front to show the band of green and white striped ratine, which trims the front of the perfectly plain green satin kimono waist.

MIDDLE FIGURE.—The waist and sleeves of this purple taffeta frock are of purple net heavily embroidered in silk and veiled with purple chiffon, which descends to the bottom of the skirt in the back, forming a wide panel drapery, ending in a fringe of purple silk. The taffeta skirt is fulled into a yoke of the embroidered net, and a crush girdle of taffeta with a butterfly bow finishes the somewhat eased waist-line. The sleeves and the front of the frock from neck to hem are trimmed with round purple velvet buttons.

RIGHT FIGURE.—Double-breasted tailored suit of black velvet trimmed with heavy braid ornaments and small ermine collar and cuffs. The long shoulders are cut in one with the straight back yoke, and the close-fitting sleeves are made with a high pointed cuff reaching above the elbow. The back is gathered slightly to the yoke and the fullness is laid in a wide box plait at the waist-line and below, held in place by a short, two-inch, fitted velvet belt that runs from either underarm seam to the edge of the box plait.

Reverse views of models shown on page 28

PAGE 40

LEFT FIGURE.—The foundation of this dinner gown is ivory satin with a deep hem of black charmeuse, which ends in a square train. The overdrapery is of black ninon, banded with a handsome

(*Continued on page 76*)



Reverse views of the three figures shown on page 46

Views with and without coat, right figure, page 53



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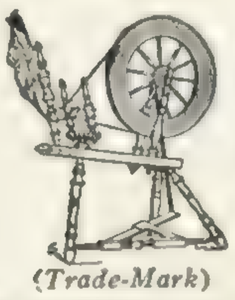
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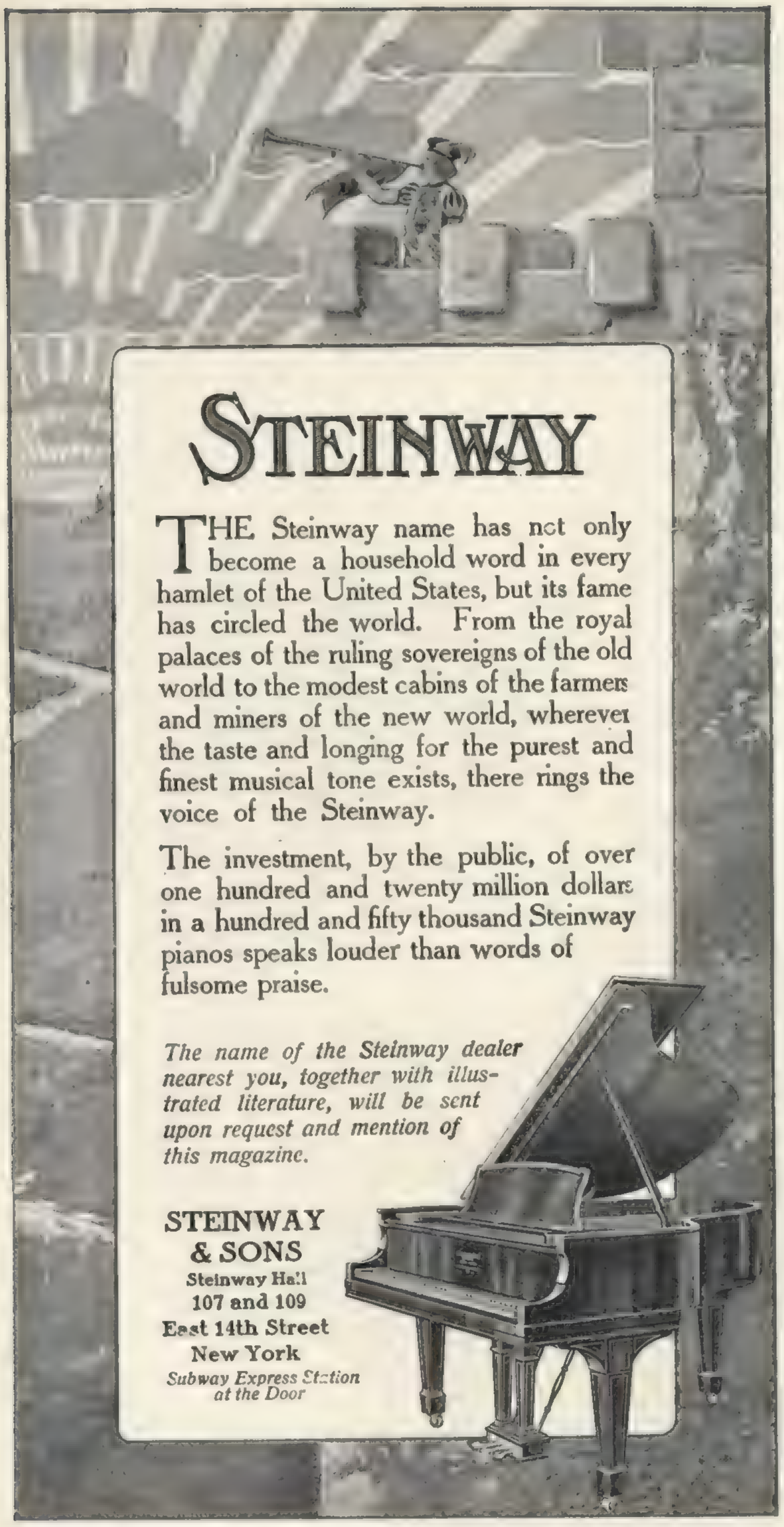
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FASHION DESCRIPTIONS

(*Continued from page 74*)

bugle and bead trimming, in which blue, crystal and red are harmoniously combined. This also forms the right shoulder drapery.

MIDDLE FIGURE.—A dancing frock with an underdress of cream net with lace insertions, edged with plaited net. The foundation is of soft ivory satin. Cerise ninon fringed with steel beads forms the cutaway tunic and the bodice, arranged in fichu style.

RIGHT FIGURE.—A striking evening gown of emerald-green ninon brocade over white satin that has its beauty in line and material.

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LEFT FIGURE.—Evening wrap of jet-embroidered white broadcloth lined with cerise velvet. A band of black satin edges the manteau, deepening at the sides and narrowing again at the back. The collar is a wide double fold of chiffon shirred closely, making a soft finish at the neck.

UPPER FIGURE.—Antique yellow brocade evening gown, trimmed with silver bullion fringe and embroidery. The under drop is deep cream, age-mellowed, filet lace, which also finishes the unusual sleeve. A heavy silver cord and tassel fastens under the brocade tunic, but only shows at the left side. To top the beauty of this old-world gown, a metal lace cap of woven bronze, gold and silver is worn, that fits the head closely.

LOWER FIGURE.—Dinner gown of sea-foam green chiffon cloth, brocaded in dull gold, and draped over a straight, narrow drop of soft satin of the same shade. The modestie and sleeve drapery are of flat filet. The cap is of dull silver metal lace.

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LEFT FIGURE.—The bodice that is part of the tailored suit in the center drawing is made of plum-colored chiffon. Velvet outlines the surplice and the cleverly made basque. By way of additional trimming, flat Venise lace and purple embroidery at the collar are used. A pattern of this bodice will be cut to measure by Vogue for $2.

MIDDLE FIGURE.—Smart afternoon costume of plum-colored velvet and zibeline. The coat and ten-inch straight band of the skirt are of the soft, long-haired zibeline, exactly matching the velvet, which appears on the shawl collar and of which the narrow, straight skirt is made. The sleeves are put in with a cord effect, and are three-quarter length. A large, braided button and ornament of the same shade fasten the coat slightly to the left side. A cut-to-order pattern of the coat is $2; of the skirt, $2.50.

RIGHT FIGURE.—Lucile model of soft blue English tweed with collar and cuffs of fox. The coat is kimono cut with only underarm seams and a seam straight down the middle of the sleeve. The one large revers is of deep-cream satin heavily embroidered. Black velvet buttons and velvet-edged buttonholes fasten the coat and are used again on the skirt. Black velvet is also shown as a facing for the entire coat and for the skirt, which is straight and narrow, being about one yard and three-quarters in width. It fastens over on the left side to match the coat. The pattern for the coat costs $2; for the skirt, $2.50.

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LEFT FIGURE.—Smart street costume developed in black chiffon velvet with the yoke and intermediate sleeves of shadow lace, veiled with black chiffon. Only the knotted tie is of cerise velvet, the buttons and loops on bodice and skirt being of black velvet. The serviceableness of this dress is in the waistline, which can be easily enlarged.

MIDDLE FIGURE.—A maternity gown for evening wear of black satin. The surplice of the bodice is carried to the back, where it forms two loops and sash ends. The tunic of the skirt is hung over a plain drop and forms a short, square train. Silk fringe edges the tunic, sleeves and surplice bodice. The modestie is formed of cream shadow lace over flesh-colored chiffon.

RIGHT FIGURE.—Lovely pale blue crêpe de Chine house gown. The fichu-like bodice is composed of fine silk net lace, drawn to one side under a pink satin rose. Delicate pink velvet edges fichu, sleeve and lace sash.

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LEFT FIGURE.—Model of rich, golden-brown velvet embellished with heavy silk, copied from old tapestry in all the wonderful deep colors of the original—browns and dull greens mingled with several shades of golden yellow and a faint, dull red. The corsage of the gown is trimmed with this beautiful material, and it is used to shape the large, round, coat collar, which is edged with a band of sable that hangs in a long queue in front. Fur finishes the three-quarter length, open sleeves, and hems the underskirt. The coat has a quaint medieval air with its long, round waist-line joined, with slight fullness, to the skirt of it.

MIDDLE FIGURE.—Thick, soft taffeta in changing tones of dark blue, and black, shapes the tunic of this costume. The arrangement of the corsage is particularly good with the pointed side piece edged with cord to simulate a girdle. The small puff at the elbow, and the deep, tight cuff that meets it, lends peculiar interest to the sleeve. Chenille fringe edges the tunic over the underdress, which is of white velvet printed in an ancient design in dull blue tones, picked out with conspicuous touches of black. A little of this odd velvet trims the corsage and covers the buttons; the ornament that marks the closing of the corsage is made of velvet-covered cords and buttons.

RIGHT FIGURE.—This model is one of the season's best street costumes, carried out in a dress and coat of fine dark blue serge and black satin. The details of the dress and the back of the coat are shown in the little reverse views on this page. Each garment, complete in itself when together, it is difficult to divine where one ends and the other begins. The novel decoration on both is achieved by loops of silk cord enclosing buttons. The long sleeves of the dress that curve over the fingers, appearing under the short coat sleeves, add immensely to the appearance of the whole.

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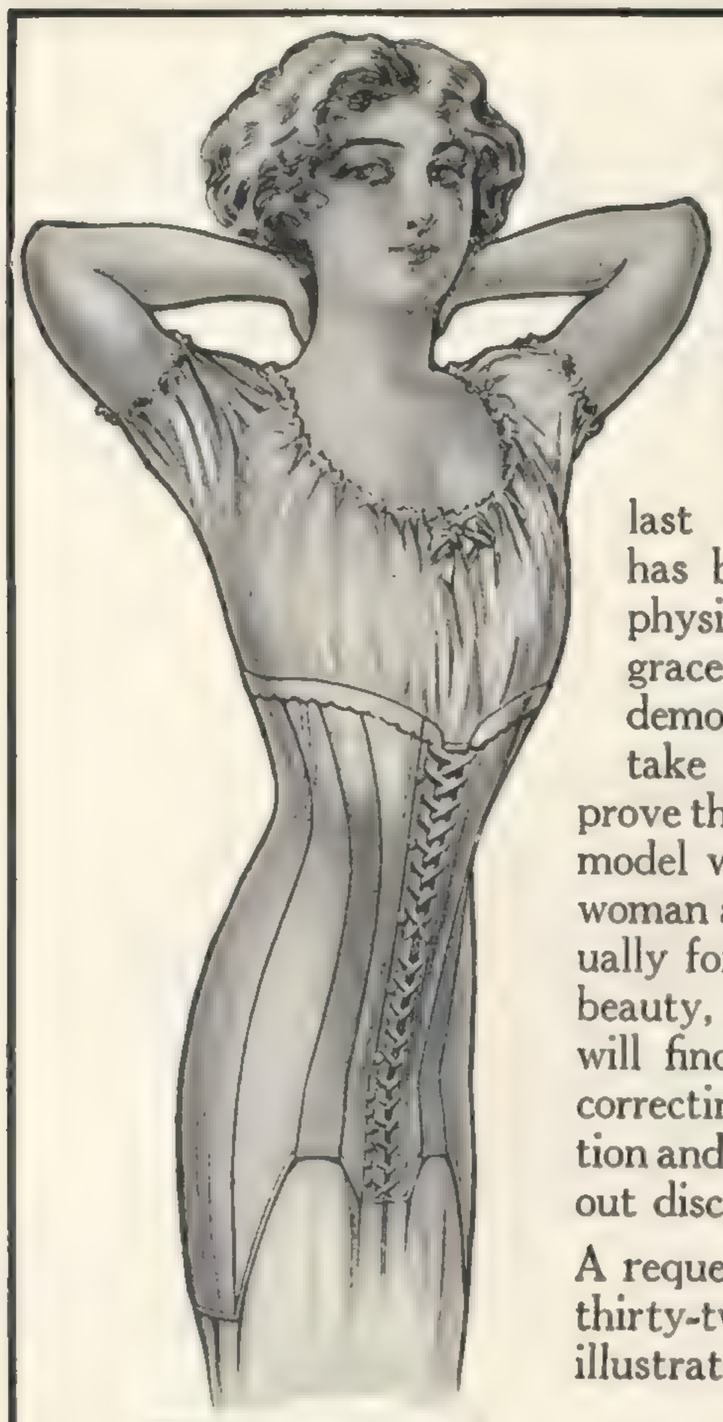
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NOBLESSE OBLIGE

[Under this title Vogue is now publishing a series of articles showing the various methods that women and men of social distinction employ in relieving the conditions under which the less fortunately placed exist.]

IT was inevitable in this age, when questions of diet are for the first time being given the attention so important a matter deserves, that the nourishment of the school child should engage the interest of philanthropists. America lags far behind England, Germany, Austria, Belgium, Denmark, Holland, Norway, Sweden, Switzerland, Italy, and even Spain, in this regard. France, on the contrary, is not included in the list of countries progressive in this respect. But now a band of philanthropists, organized under the name of the "New York School Lunch Committee," has taken the matter up, and possibly we will soon measure up to the standard erected on the other side.



The proper nourishment of school children has too long been neglected. Unfortunately, the noon-day meal of the thousands of poor children who attend our public schools cannot be adequately provided for in their homes. In a large number of instances the mother is away working, and the little ones, left to shift for themselves, patronize push carts and small bakeries and purchase the unwholesome foods which appeal to vitiated tastes. Even when the mother remains at home, the child is often given a few pennies to buy his luncheon, so that the preparation and serving of it will not interfere with her other duties.

INVESTIGATION BY THE S. P. C. C.

The effect of leaving the child to his own devices in this matter has been the subject of careful investigation by the chief official of the Society of Prevention of Cruelty to Children. He reports that of the thousands of children who come before him annually, all but a very small minority clamor for coffee and meat, and that milk, cereal and other wholesome articles of diet are not at all to their tastes—proving the ignorance of tenement-house mothers, the majority of whom do not know how properly to nurture and train their offspring.

These school luncheons are a great help to the over-worked tenement mother, as it relieves her of the care of the children at noon time, and she has therefore a longer uninterrupted period in which to attend to her never-ending household duties, and in inclement weather she is freed from apprehension in regard to their being exposed in going to and from school at the noon hour.

THE PUBLIC SHOULD TAKE A HAND

But the prime consideration is, of course, the nourishment of the child. That the public should, to some extent, take charge of this matter, has been demonstrated by investigations conducted by the New York Board of Health. The findings are truly appalling. In the lower grades of two schools alone it was found that 18 per cent. of the children were suffering from malnutrition, and that in the case of 10 per cent. of these the mother was away from home all day. An examination of all the elementary schools showed that 42,765 children were suffering from physical ailments resulting largely from malnutrition. In addition, several thousand children were mentally defective, and their sad estate was largely chargeable to under nourishment.

Very different is the story of the school-fed child. A number of these who had taken the school luncheon regularly for even the short period of three months had gained greatly in weight, and had improved in class-room attention and application over those children who took the home luncheon or who fed themselves from the push-carts. The New York School Lunch Committee has opened service in five public schools, and it is the ambition of the officers to increase this number to ten this season.

AN ADMIRABLE SYSTEM

It is encouraging to note how admirably this charity has been systematized, and this without imposing an array of rules on the little customers. Those children who wish to remain to luncheon go to the school yard, under cover, where they are formed into a line; then each child passes the dispensing table and receives the desired articles on a tray. At the end of the table stands the collector, to whom the child delivers his pennies. His tray paid for, he hurries to a place at one

(*Continued on page* 80)



The New York Lunch Committee serving its small customers in a public school



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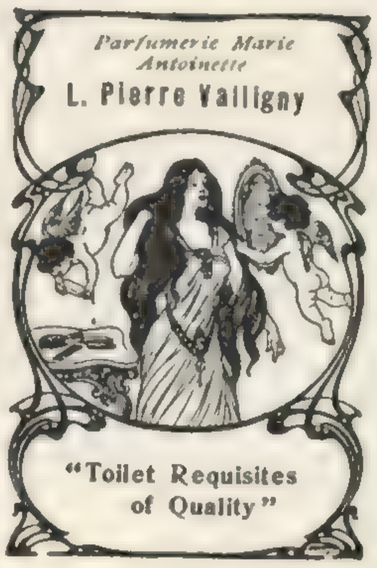
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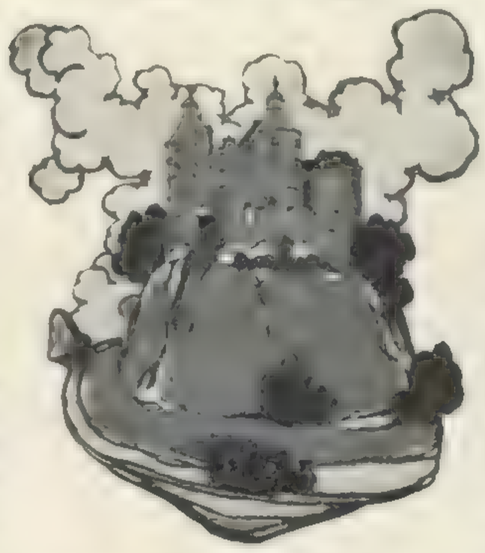
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NOBLESSE OBLIGE

(*Continued from page 78*)



of the several long tables that are provided. The sight of hundreds of children, orderly and without promptings from their teachers, forming in line, purchasing their supply, and walking quietly about to find an unoccupied corner when the tables become crowded, is a revelation to those who think that children need to be sternly disciplined every moment of the school day. The discipline here is so little in evidence that it seems as though each little one were acting without direction. The service begins promptly at noon, and so excellently is the work planned, that in less than half an hour nearly all of the hundreds of children have been fed and the tiring women begin scrubbing the tables.

THE LUNCH COUNTER

The menu for one week is as follows: Monday—Rice and tomatoes, soup and bread. Tuesday—Mashed potatoes and meat gravy. Wednesday—Pea soup and bread. Thursday—Lentils and rice and bread. Friday—Potato soup, croutons and bread. In addition to this, a child can buy for one penny any of the following: Cocoa, sandwiches, four crackers, salads, cooked fruits and other nourishing foods. The luncheon is served by some of the children, who in return get their meals free.

That the children appreciate this penny table is shown by the fact that almost every one of them invests one or more cents in it every day. The Lunch Committee is trying two experiments. In some schools the child's diet is prescribed and there is no choice about how he shall spend his three cents, and in others he is allowed freedom, except in one particular. It is obligatory on all the children to spend a penny for the substantial soups that are served; but he can do what he likes with any other money he may wish to invest. It was found necessary to insist upon the soup, as the children, left to their own devices, usually fail to include this nourishing food. The cost of food supplies and service has been reduced to the lowest rate compatible with excellence and adequacy. The expense of providing the 63,434 luncheons served during the school year, food, cooks, supervision, repairs, was $3,688.15, at the rate of 5.8 cents a luncheon. The 253,735 one-cent pieces received covered the cost of the food and partially paid for the service of the cooks, but the sum falls $1,150.80 short of paying the full expenses of the committee.

EFFICIENT ADMINISTRATION IMPERATIVE

In a work of this kind it is necessary that those in charge be fully qualified by study and experience to carry it on efficiently. It is the custom in many places to regard the elementary classes as the practice ground for raw teachers, but it is to be hoped that this injustice to children will never be repeated in the conduct of the school luncheon movement. The New York Committee, at least, has avoided this almost criminal blunder by securing the devoted service of capable administrators.

THE CHARITY NEEDS $6,000

The New York School Lunch Committee is anxious to increase the number of the schools in which luncheon is served, from five to ten. To do this and to make the necessary careful investigations will require $6,000 for the coming season. There are those who hesitate to support this movement lest it turn out to be pauperizing in its effects—a rather cold-blooded attitude toward the little, half-starved children. This, however, is a contingency that has been the subject of exhaustive study by an agency which is everywhere recognized as uncompromising in its opposition to all relief measures that have the slightest tendency to weaken initiative, self-respect or industry in the individual. The school luncheon has received the unqualified approval of this "censor society."

The principal officers of the New York School Lunch Committee, the headquarters of which is 60 Washington Square South, are Miss Mabel Hyde Kittredge, Chairman; Mrs. Ernest Poole, Secretary. Among the directors are Mr. Charles P. Howland, President of the Public Education Association; Mr. Arthur Dunn, Secretary of that organization; Mr. John Martin, School Commissioner; Dr. C. Ward Crampton, Dr. Ira Wile, Mr. John Doty.

AS SEEN BY HIM

(*Continued from page 27*)

house. Lady Constance Richardson danced there one year, and there were dinners for the Duchess of Sutherland and for Lady Warwick. Miss Gwenfra Williams, the daughter of Mr. and Mrs. Hwfa Williams, of London, has been with Mrs. Guinness for the past two winters.

Just before Thanksgiving, Mrs. Guinness was one of the several hostesses who combined to give a fancy dress dinner. All the guests met at the home of Mr. Joseph B. Thomas, who has made out of an old house on East Nineteenth Street a beautiful home and has also changed the entire block from staid, old-fashioned residences into charming dwelling places. The company assembled in the famous Gothic room, an immense apartment. Mrs. Harry Payne Whitney, who was Miss Vanderbilt, was attired as a Turkish maiden, and Mrs. Leonard Thomas and Mrs. Robert Goelet were both in Oriental costumes. Mrs. Guinness was Pierrette, and Mrs. James B. Eustis a Quaker girl. The hunting men wore their pink coats—it is almost impossible to get men to go in fancy dress—Mr. Charles Dana Gibson was Pierrot, and Mr. Moncure Robinson wore a leopard skin—perhaps he was the "Fawn."

There has been a decided taste developed this winter for fancy dress balls. During the early part of the season these were informal, and therefore all the more enjoyable. In January there is to be the fancy dress ball for the Auxiliary, and there are rumors of others before the season closes.

A LAST WORD ON THE FIANCÉES

A final word on engagements. I have already mentioned that of Miss Antoinette Heckscher and the Honorable Mr. Brett, the heir of Lord Esher. This will be one of the early weddings of the year. A December engagement with a wedding to follow almost immediately was that of Miss Edith Pulitzer, the daughter of the late Joseph Pulitzer, to Mr. William S. Moore. Mr. William Moore's engagement and marriage should, by right of tradition, have taken place in the holiday season, because it was his ancestor—grandfather, I think—who wrote "'Twas the Night Before Christmas," the children's classic.

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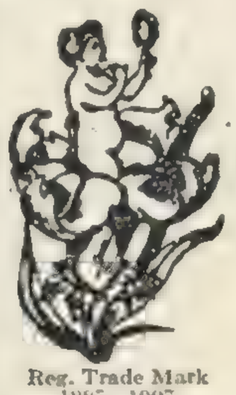
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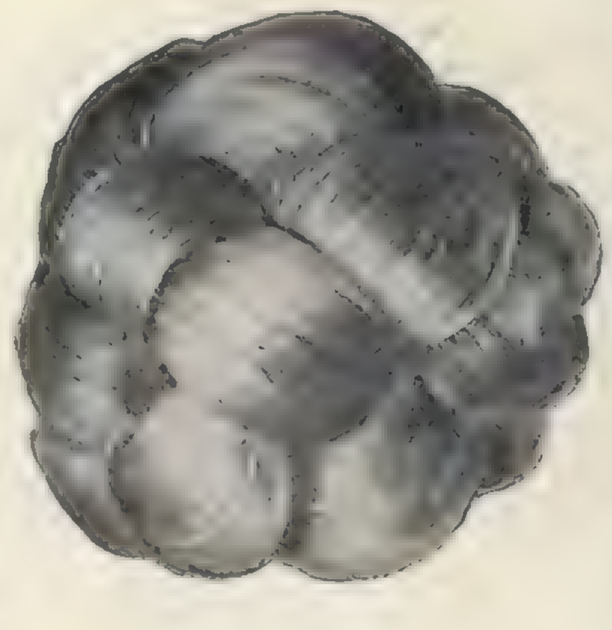
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Do you realize that experience and knowledge of fashions besides skill in the ***actual making*** of brassieres are the things which make one brassiere superior to another? How can a fashionable gown look at its best when worn over an "out of style" brassiere?

THE

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is made by a thoroughly experienced modiste, one who is familiar with the latest fashions, and has *made* brassieres for years.

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ILL and Impaired Feet Restored to Vigorous Health and Normal Shapeliness



NEW Scientific Treatment that frees the feet of all painful ailments and corrects stiffened joints, misshapen toes, broken arches, and bunions, without knife, surgical appliances or drugs.

The wife of a well-known New York editor, who had suffered for years from painful foot distortions, from which she could get no relief until she came to us, under date of Nov. 9th writes:

Dr. H. Howard Levy:
Dear Sir:—
"For the benefit of other foot sufferers, who need your help, I am pleased to say that your painless corrective treatment has given me the greatest satisfaction."

32-page illustrated book free. Chiropody Department in connection

Pediopathic Foot Health Co.

1493 Broadway, Bet. 43rd and 44th Sts.

Room 212, Putnam Building Times Sq., New York City

THE old adage, "All the world loves a lover," is not more true than "All the world loves a beautiful woman."

Of course, Dame Nature has been partial in that regard, but even if it be impossible for every woman to have beautiful features, it is within the reach of all to have a beautiful and clear skin, which is a delight to the eye and a joy forever.

V. Darsy's may be called the Shop Beautiful, *par excellence,* for there you will find the most bewitching aids to retain youthful good looks besides cures for every ill the face is heir to. There are Sachets for shiny skins, red or blotched skins, for tired and faded complexions, and so on. These innocent-looking little Sachets are simply wonderful in their effect.

"More than Beautiful," Dr. Dy's interesting booklet, will be sent free on request, and conscientious advice for skin treatment given by word or letter. V. Darsy, Suite V, 14 West 47th St., New York.



"EVE" is manufactured from the finest quality of light, springy wire made specially for the purpose; it supports the highest collar smoothly, while yielding to each curve and motion.

Covered with a new elastic enamel which renders it perfectly washable and rustproof.

Carefully soldered at both ends so that it can neither scratch the neck or catch and tear the lace or net.

So light and dainty as to be practically invisible and unfeelable.

3 on a card 5c

6 on a card 10c

At Notion Counters

Joseph W. Schloss & Co.,
5th Ave. & 21st St., New York.

SEEN IN THE SHOPS

(*Continued from page 44*)

more boning should be added, and this addition also brings the corset up to $5. Entire satisfaction is sure to be derived from such a well-formed model.



DIFFERENT CORSETS FOR DIFFERENT FIGURES

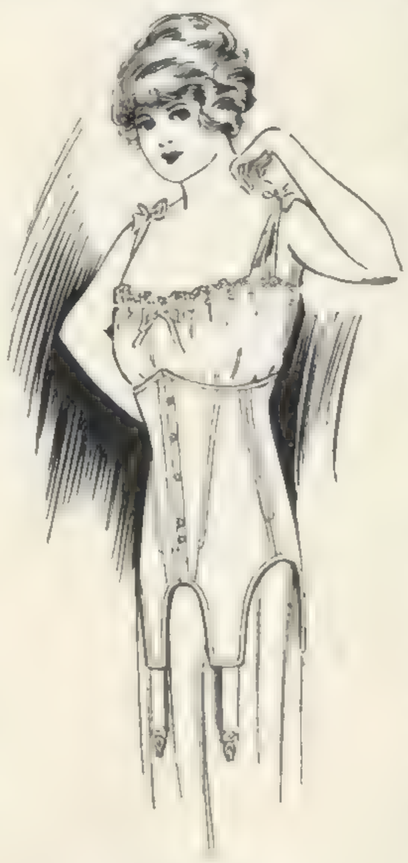
The same care is taken in the development of a corset for wear with the tailored suit. It shows this season's trig, rather broad-waisted, lines. The bones are neither long nor heavy, but they are placed cleverly to fit comfortably over the figure. Made of striped batiste, with a lace and ribbon top, they sell for $8.50 each. This corset displays very little hip extension, a new feature of many of the latest models.

Some persons, however, prefer the long-hipped, strongly boned corset for use on formal occasions. For this purpose the same excellent firm has made another model. It is cut with the new front, slightly curved in at the abdomen with an extreme hip extension, and is well gartered on all sides. An $8 style is of plain coutil, only slightly trimmed, but other styles of the same model come for higher prices, in satin brocade and silk lace.

An ingeniously formed maternity corset, at $8.50, shows lacings up the front, as well as at the back, and at both sides over the hips. At either side of the front lacings is a row of elastic crosspieces like those already described in the riding corsets. The back is quite stiff, in order to give the needed support. Sufficient fullness is allowed across the abdomen for use during the first five or six months. After this time, the side lacings are to be gradually loosened.

IMPORTED LINGERIE

Very lovely is the French underwear shown this season. In a certain shop here, one finds an enticing array made of fine nainsook, trimmed with real lace or embroidery, cut always on good lines, and exceptional in value. Nightgowns are as high as $30 and as low as $2.75. Particularly noteworthy for its dainty simplicity is one of sheerest nainsook generously trimmed with filet insertion, and cut peasant fashion. The lace outlines the narrow yoke and runs down the shoulder into a sharp point, leaving the arm bare, save for strips of the lace, which give a charming open-work effect. Clusters of fine hand-run tucks give the needed fullness. The price of $18 does not seem high for such a quantity of boudoir daintiness.



Hygienic corset peculiarly adapted for the young girl and the sportswoman

For $30 one may buy a gown profusely trimmed with baby Irish lace and hand-embroidery. Here, again, the yoke and sleeves are cut in one, and the lace outlines the pointed yoke, which is embroidered in a floral design. The neck and flowing sleeves are edged with broad lace, and here and there between the embroidery are inset lace motifs. These gowns, of course, are all hand-made. Of exceptional value is a gown of French embroidery and Cluny lace; the kimono sleeves are edged with Cluny and embroidered in a floral pattern which is repeated, broken here and there by insets of Cluny insertion, on the yoke, with a broad, straight band of hand-run tucks across the front. Price, $6.50. A gown for hard wear, made of coarser nainsook, but well cut, may be bought for $2.75. The square yoke and the ruffle of the three-quarter sleeve are hand-embroidered. The fact that this model is unlaundered is what makes it possible for the dealer to offer it at this low price. These gowns come in sizes from 36 to 40.

GOOD VALUES IN HAND-MADE CHEMISES AND DRAWERS

A chemise of fine nainsook and Madeira embroidery shows the noteworthy feature of a fitted back. The garment is cut in such a way as to form a small, inverted plait just below the waist-line, thus making the chemise snug about the waist, and supplying the necessary fullness below. Price, $3.

These should appeal to all lovers of fine underwear who have difficulty in getting ready-made lingerie to fit them as perfectly as they wish. Drawers in different weights of nainsook with an embroidered scalloped ruffle joined by a fine beading to the material, all ready to be cut out and made up as one desires, range in price, according to the quality of the nainsook and of the embroidery, from $1.50 to $5.

Ready-made, straight and—this is unusual—umbrella drawers, made of fine nainsook and hand-embroidery, come in nine different designs, conventional and floral, for $3.50 and $3.75.

In this day of slender silhouettes and narrow skirts, many people prefer the combination, either of corset-cover and drawers, or corset-cover and short petticoat, to the long-popular chemise. Combinations in either of the above styles are sold from $2.50 up. One selling for $2.50 is made of good nainsook, hand-embroidered on the skirt and at the neck in a conventional design, and fitted to the waist either by tucks, a princess cut, or by having the fullness gathered into a half-inch beading through which delicate colored ribbon is run.

WELL-CUT HAND-EMBROIDERED PETTICOATS

Straight-hanging petticoats of fine nainsook, profusely or sparsely embroidered, come in all sizes. A particularly well-cut skirt has a deep ruffle embroidered with scattered clusters of large flowers, in each petal of which is a filet inset. A broad pink ribbon runs through the ruffle and is tied in a bow at the side. The skirt fits snugly about the hips, and the seams are daintily beaded. Price, $30.

Less expensive, but excellent in line, are some straight, unruffled skirts at $4.75. One especially desirable on account of the princess effect over the hips and the neat, flat placket, has no "underlay," and instead of a ruffle, it is itself hand-embroidered around the bottom in deep, pointed scallops, which are simply decorated with either a large dot or a conventionalized flower. This style is excellent to wear under the present narrow skirt.



Nature's Sweetmeats

DO YOU realize that Nature has stamped her seal of approval on the date more plainly than on *any* other food? It is as nourishing as meat; it delights the epicure; it "agrees" with the dyspeptic. Ask your doctor's opinion of dates as food for you and particularly for the little ones.

Dromedary Dates

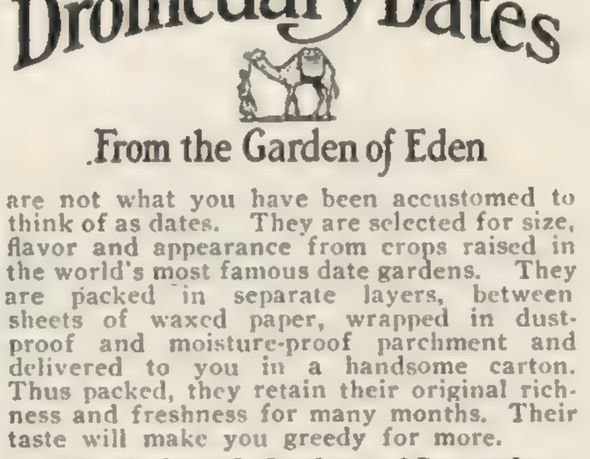
From the Garden of Eden

are not what you have been accustomed to think of as dates. They are selected for size, flavor and appearance from crops raised in the world's most famous date gardens. They are packed in separate layers, between sheets of waxed paper, wrapped in dust-proof and moisture-proof parchment and delivered to you in a handsome carton. Thus packed, they retain their original richness and freshness for many months. Their taste will make you greedy for more.

A Choice Sample Package of Dromedary Dates Mailed on Receipt of 10c

We are just issuing a **Unique Cook Book** giving some hundred exceptionally novel and delicious recipes employing the use of dates and our selected Dromedary brand of currants and cocoanut. A card to us with your grocer's name will secure you a copy **FREE.**

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(12007)

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Particularly adapted for afternoon or evening wear.

Made of Crepe Météore, in all prevailing shades. The baby shirred waist and sleeves have a real Irish lace Bolero effect, carried down each side of the graceful overskirt, which is edged with fringe.

The jeweled neck adds greatly to the charm of the costume.

Exceptionally effective in black, where jet trimming is introduced.

With or without train.

Price, $47.00.

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Afternoon Dresses, Simple Dresses
Street and House Dresses
Evening Gowns
Tea Gowns and Kimonos

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MATERNITY DRESSES

Made in the Latest Styles

Worn with the greatest of comfort and adjusts itself to all requirements throughout all stages of Maternity without detection, and can be worn in normal conditions as well without removing a button. It is adaptable to the finest gowns as well as to the Simplest Dress.

Our stock for immediate delivery includes models of every description and size.

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Heather Bath Crystals, Creams, Powders, Tonic, Shampoo. Sold by first class department and drug stores.

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LADIES of social prominence daily enjoy a restful hour at this beautiful establishment, where they may receive the marvellous Heather Treatments for the restorative

Care of Face, Hands and Scalp

The unique Heather Preparations are used in all treatments. *Consultation gladly given without charge.*

Berthe May's

Maternity Corset



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In my booklet, "Her Corsets," I tell you why the Berthe May Maternity Corset is a real support. Why it insures ease and comfort, and preserves the figure. I give names of prominent physicians who prescribe it among their own families and patients. The booklet explains special adjustment features which make it possible to wear the corset before and after the maternity period, thus proving a real economy. Also hints and rules on hygiene for the maternity period.

This booklet is free upon request. Write for No. 14.

All orders have my personal attention. Orders by mail are filled with absolute satisfaction because of my perfect, yet simple measurement system.

Prices $5.00 and up

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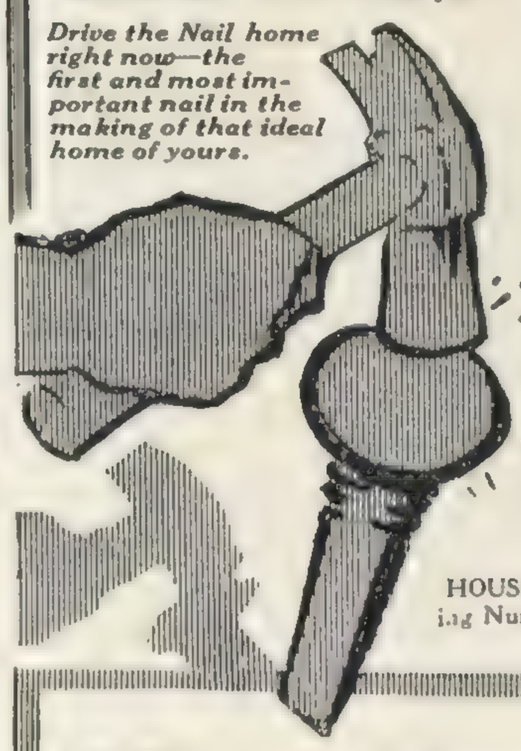


Are you Ever going to build?

IF so, you might just as well try to do without nails as without the Annual Building Number of House & Garden. It will tell you how to secure the most economical and convenient floor plan, what it would cost to substitute stucco or stonework for shingles on the outside walls, what are the merits and defects of the various heating systems, how to secure a paneled interior without great expense, how tiling could be used for walls, floors and decoration, how to insure a dry cellar, how to select lighting fixtures to fit your appropriation, what are the newest things in decorative hardware, how to install a sewage disposal plant, what are the best types of casement windows. It will help you to decide whether you want to build a new house or remodel an old one, what architectural style would best suit your individual tastes and your building site; and it will show you scores of the finest photographs obtainable, picturing the best houses of moderate size the country over, outside and in.

This Special Building Number is but the first of six issues that you cannot possibly afford to be without. In April appears the Gardening Guide, another Special Issue, with the aid of which your next year's garden cannot fail. Then, in June, the Annual Summer Home Number comes to you — an inspiring revelation of what can be done in the building, equipment and planning of a bungalow, shack or other type of temporary home in which to spend the summer or vacation days. In order to make it worth your while to subscribe now, we want to send you

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New edition Kaumagraph book, illustrating all latest embroidery fashions, will prove an education in Embroidery. Sent with shirt waist design or set of twenty-four of one initial for ten cents. *Kaumagraph designs stamp any material in an instant,* and cost only ten cents each.

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The only proof that will make any cloth permanently rain-proof *without the use of rubber.*

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has this circular registered trade mark stamped on the back, therefore all garments made from "Cravenette" cloths must have this stamp on inside.

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New York Office—100 Fifth Ave.

ON HER DRESSING TABLE



CERTAIN conditions of health are sometimes accountable for blackheads or pimples in the skin, less frequently to the use of injurious cosmetics or depilatories, or even to a lack of cleanliness. One must be exceedingly careful to have all conditions as favorable as possible and to choose most cautiously any cure.

LOTIONS TO CLEAR THE SKIN

A certain safe remedy is said to remove not only the unsightly blackheads, but clear the skin wonderfully and promptly by drying up pimples. It was originally the recipe of a well-known skin specialist, but the formula has since become the property of a professional face masseuse. It costs 75 cents a bottle, and may be relied upon as to results, and is put up by one of the highest-priced and most careful chemists in town. Its first effect is perhaps a bit discouraging, as it brings all such imperfections to the surface and then physics them out of the skin. It is to be applied each night before retiring and left on till morning; the cure takes only a few days, and one has the satisfaction of knowing it is perfectly safe. There is enough in the bottle to last for a long time, so it can hardly be considered expensive.

Another very good preparation, a powder for reducing the size of the pores, may be ordered from the same person. It is to be used at night, and has an almost immediate effect; a slight difference can be noticed even by the next morning. Many people use this for the nose and the skin near it, which is apt to be a little coarse. Price, 50 cents.

A NEW LIQUID FACE POWDER AND A CREAM

A new liquid face powder, not sticky like so many powders of this variety, has been medicated so that one can reasonably believe it pure. It is soothing to the skin and may be used as freely as desired. The most important function of this preparation is to whiten the neck and arms when décolletage is worn, although the tints are so delicate that they may even be used on the face in day time. There are three shades, natural, flesh and brunette. Price, $1 postpaid.

Though a facial cream is almost a necessity for those living in great cities where so much dirt and grime are in the air, one must be very careful in the choice of one, since some creams contain injurious ingredients, such as white lead, which clog the pores, enlarging them and so causing blackheads, besides irremediably coarsening the skin. Nothing better or purer can be found than a fine preparation which has the great advantage of being freshly made for each purchaser, so that it comes pure and sweet from the maker's hands within thirty-six hours of its having been compounded, and so needs no injurious preservative. This does not mean that it will not keep, however, for until one has emptied the big jar in which it comes, it remains the same deliciously fragrant, fresh cream. It is said to contain the purest imported oils and other healing ingredients of proved value to the complexion. Each jar is redolent of the perfume of orange blossoms. Besides cleansing the skin, it exerts a decided tonic effect upon relaxed facial muscles, and so aids in eliminating lines and wrinkles. The price is $1 a jar, postpaid.

TO BEAUTIFY THE HANDS

A tempting little box of preparations for the nails, compact, dainty and containing a row of five gilt-stoppered bottles full of all sorts of polishing, bleaching and softening preparations costs $1.25; singly, the bottles sell for 25 cents. The first contains a nail pomade, the second a cuticle softener to eliminate the ugly growth which sometimes creeps up on the nails and which scissors only thicken. A nail bleach comes next, then a nail polisher, and last a rose tint for those whose nails are apt to be a trifle pale.

WHAT THEY READ

(*Continued from page* 54)

The Macmillans republish, after almost a quarter of a century, "The Soul of the Far East," by Percival Lowell, the eminent astronomer of Harvard, a book on Japan of that earlier time when as yet the movement of the fifties and the sixties had not brought that country to the position it now holds among the nations of the world. Many illustrations, some of them photographs directly from nature, others copies of prints, and a few drawings made for the purpose, now, for the first time, accompany the text. This is a notable achievement of a notable man.

The Harpers issue at fifty cents an edition of Henry Van Dyke's mystical short story entitled "The Mansion," with illustrations by Elizabeth Shippen Green.

Florence Morse Kingsley's story, "The Transfiguration of Miss Philura," is issued in an illustrated and decorated presentation edition, at $1 net, by Funk & Wagnalls. The colored plates are well drawn and equally well composed, but not always as well colored as they might be. The frontispiece is especially successful. This story was originally copyrighted in 1901.

Kate Greenaway illustrates Robert Browning's "Pied Piper of Hamelin" (London and New York: Frederick Warne & Co., $1.50), which is published in a square quarto of 48 pages, with a richly beautiful cover in green boards and many pleasing decorations. Miss Greenaway's full-page pictures are done with spirit and humor, and sometimes with pathos. The piper is represented as the idealist with the lyric gift to charm the listener.

New volumes in the Tudor Shakespeare (Macmillan) are "Henry V," edited by Lewis F. Mott, Ph.D., Professor of English in the College of the City of New York, and "As You Like It," edited by Martha Hale Shackford, Ph.D., Assistant Professor of English Literature in Wellesley College. The former has for frontispiece the expressionless Droeshout portrait of Shakespeare from the Folio of 1623; the latter, Isaac Oliver's curious miniature of Sir Philip Sidney.

Good Cheer for the New Year

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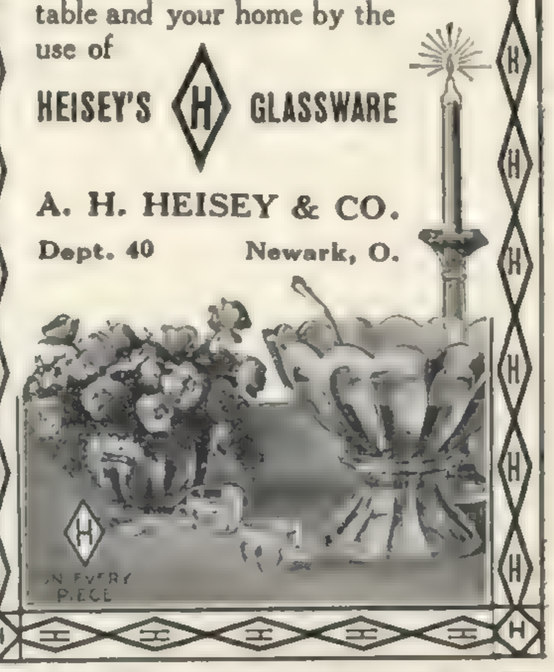
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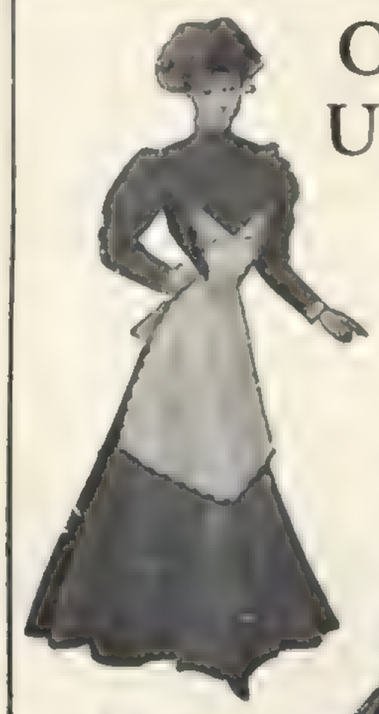
who is now at the Alice Maynard Store, 22 W. 22nd St., New York.

References from well known people of highest standing.



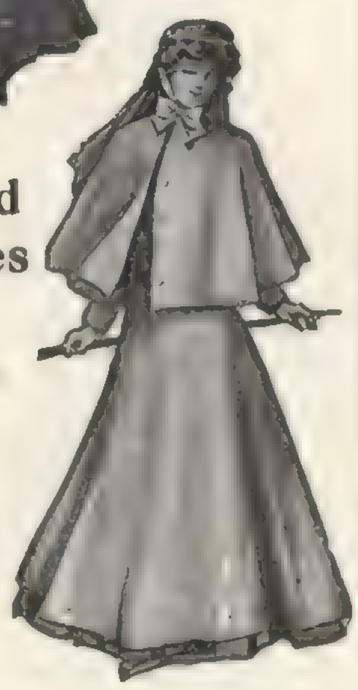
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DOUBLE CHIN

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Chin Reducer and Beautifier
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will positively eradicate the most pronounced double chin, quickly restoring the true contour to chin and neck. Merely pull the cords gently and alternately, and the "ivory tinted" rollers **revolve** against the fatty tissues, producing the perfect massage. The blood stimulation thus engendered also eliminates flabbiness or stringiness of neck or throat, making the flesh firm, and eradicating lines about chin and mouth. Use the machine five minutes on arising in the morning and on retiring at night to get the best results. If you have not a double chin, but are prone to stoutness, you will find Prof. Mack's machine a reliable preventive.

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Charmeuse "	**22.50**	
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Evening "	**19.75**	
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THE sketch shows a dainty Tea Gown in light blue crepe-de-Chine, edged with shadow lace edge and inserting. Broad blue satin bow down front.

Price, $25.00

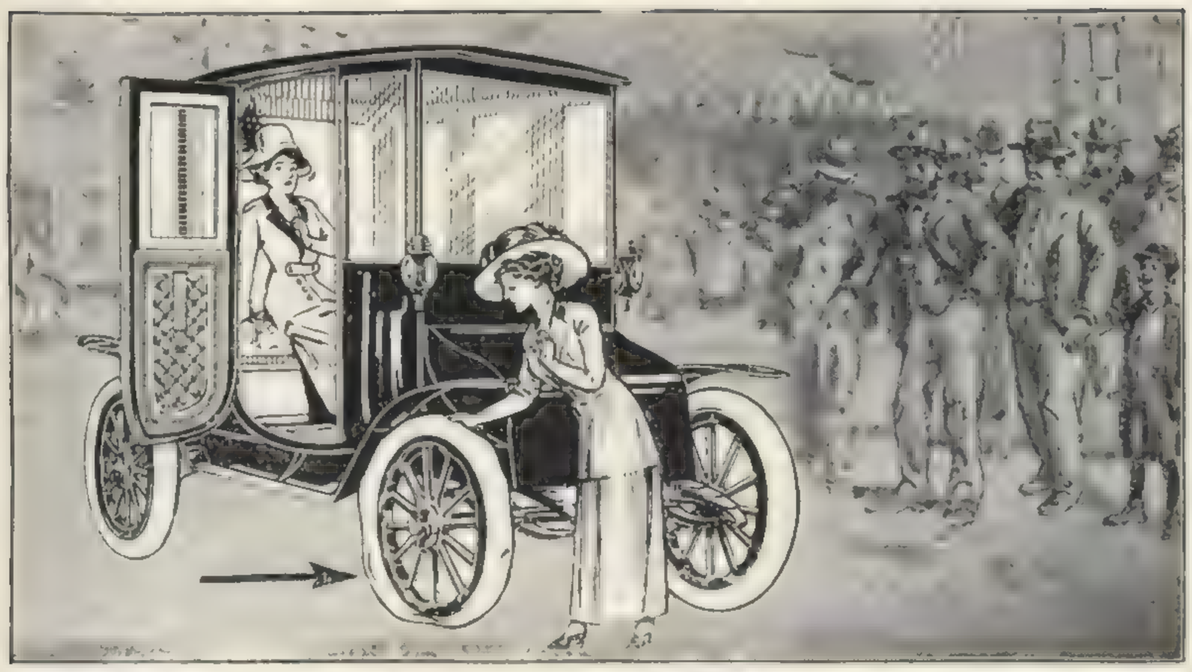
Dainty Boudoir Caps from $1.50 up

Other models in negligées in stock from $6.50 up, and to order. Also neat street dresses to wear under fur coats at reasonable prices.



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It Couldn't Have Happened With MOTZ Cushion Tires

Tire punctured—neighborhood bad—idle, curious loafers gathered around—miles from a garage—no one to help her—this is the predicament that *your* wife or daughter may be compelled to face any minute, if she drives a car equipped with pneumatic tires.

Yet these *humiliations, troubles, worry, delays* and *expense* are wholly unnecessary. For Motz *Cushion* Tires have forever put an end to such difficulties.

The Trouble-Proof Tire

Motz Cushion Tires do away with *punctures, rim-cutting, blowouts* and dangerous *skidding.* And they are quickly applied For they are *quick-detachable*—fit any standard clincher, universal quick-detachable or demountable rim.

The Economy Tire

Up-keep expense on your tires is *wiped out* by the Motz Cushion Tire. No extra tires, no cement, no patches, no inner tubes, no jacks, no tire tools to buy or carry.

And the Motz Cushion Tire is *guaranteed,* in *writing,* for 10,000 miles—two-years' service. The *average* life of a Motz Cushion Tire is much longer—14,000 to 20,000 miles. A *pneumatic* tire does well to last 3,000 miles.

Moreover, the Motz Cushion Tire gives a greater efficiency than any *pneumatic* tire. For automobile makers have found that, on a given charge of fuel, their cars travel more miles when equipped with Motz Cushion Tires than with the highest-grade pneumatics.

The Resilient Tire

The Motz Cushion Tire is as *resilient* as the properly-inflated pneumatic. This amazing resiliency is accomplished by means of *double-treads, undercut sides, slant-wise bridges* and *secret-processed* rubber. The *double treads,* which are *notched,* also make this the non-skid tire.
(See illustration.) (156)

The Popular Tire

In the year 1910 the sale of Motz Tires increased sixteen-fold, and 1911 records show an increase of 500 per cent over 1910.

Seventeen makers of pleasure cars now equip their machines with this *trouble-proof* tire. These makers produce over 95 per cent. of all American-built pleasure electrics. They use Motz Tires, notwithstanding the fact that, on the average, it would cost them $100 less to use *pneumatic* tires and $125 less for *solid* (motor truck) tires. Thus they give you a *trouble-proof, easy-riding* motor car.

The Tire for You to Investigate

Don't subject your people to the humiliation of such street scenes as shown above. Don't buy *tire worries* with a pleasure car. Don't pay four times as much for up-keep as is necessary. Eliminate *worry, trouble* and *expense* by investigating Motz Cushion Tires.



Note the resiliency when passing over a stone
(Drawn from actual photograph.)

We also manufacture Demountable Solid and Cushion Tires for Commercial Cars.

Send us your name and we will mail you our latest Booklet, together with the names of automobile makers who specify Motz Cushion Tires — also, letters from pleasure car owners who are now using the Motz Tire. Please write to-day, requesting Booklet 101.

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RULES *of the* ROAD *for the* MOTOR WOMAN

(*Continued from page* 30)

and if the fumes are strong enough to make the eyes smart, give the carburetor more air. A common case of ignition trouble is a short-circuited plug, due to soot on the surface of the plug that permits the current to pass through without forcing it to leap the spark gap. A plug is of no value when the porcelain or mica, which partly covers it, is broken. Troubles of this kind are indicated when the substitution of a new plug causes the motor to start after it has refused to do so with the old plug thoroughly cleaned. To clean a spark plug an old tooth-brush and a few drops of gasoline are all that is necessary. The best way of all, however, is a rigidly adhered to plan of always carrying a couple of extra plugs, so that one or more can be substituted in case of any becoming defective.

When the car is ascending a hill the motor will gradually slow up. The spark-lever should be retarded by degrees as the speed of the motor decreases. Before the motor has begun to slow down, the gear should be changed to the next lowest speed and the ignition slowly advanced, as the engine picks up.

THE VALUE OF EXPERIMENTING

Experiments with both the throttle and ignition levers in different positions should be made until the best results under all conditions are found. An important thing to observe is that the ignition lever is always set back before attempting to start the engine. The beginner in motor matters is very apt to suffer a sprained wrist, if no worse, from a backfire unless this lesson be thoroughly learned. The warning applies only to owners of cars not equipped with a self-starting device.

Another source of mortification is to find that the reason the car refuses to go is because the brakes are on. It is something that is very apt to occur with the novice, so that one should be careful to see that the brakes are off before attempting to start the car. Speaking of brakes, it is well to remember not to use always the foot brake, but to alternate with the emergency, so as to give equal wear to the brake bands.

THE INDISPENSABLE GASOLINE

It is always important to use absolutely the best grade of gasoline and cylinder oil. Many of the troubles experienced are directly traceable to these. Gasoline should always be strained before being put in the tank, as the merest trifle of dirt or grit is sufficient to clog up the carburetor. There are some troubles that cannot be guarded against, but dirty gasoline is one thing that should never be allowed to cause annoyance. A certain method of ascertaining if gasoline has been adulterated or is not perfectly clean is to drain it through a piece of chamois. If there is any water or foreign substance it will not go through the chamois, whereas the gasoline will.

THE ENGINE, WORKING AND IDLE

Always avoid allowing the engine to race, keep it at the speed at which it runs most efficiently. All useless revolutions of the engine when it is running idly are so many moments loss of its life, not to mention an unnecessary waste of gasoline, lubricating oil and bearing metal.

There is an economic and pleasant speed for every engine, just as there is for a living person, a speed at which a person can walk and run without taxing the muscles or destroying the tissue of the system. So with the piston of an engine. In the duty of an engine, driving the car and running idle are two entirely different conditions. When working, the engine is backed by a ton of metal, which is the car behind it, and so is held steady. Running idle, on the other hand, the engine has nothing to balance it except its own comparatively small flywheel. Therefore, before declutching, one should throttle down the engine, and before starting advance the throttle to the point where the engine will most easily take hold.

Never draw up with the brake, if possible; it wastes tires every time it is done. Instead, withdraw the clutch in anticipation of the stopping place and just make the standstill with the brake. When descending a hill, save the brakes by shifting the gear-lever into second or third speed and retard the motor, using the compression of the motor as a brake.

WHEN IN DOUBT, SEEK A GARAGE

The least looseness in the bearings of a connecting rod or in the main shaft will set up a jarring knock or sound. The noise will speak plainly to an ear that has once recognized it, and if the motion that causes it is not immediately overcome it will prove most destructive. In such a case, or, in fact, whenever noises of this kind are heard, do not wait until reaching home, but run into the first garage to find out the trouble, as it may save many dollars, on the principle that "a stitch in time saves nine."

SOME BENEFICIAL "DO'S" AND "DON'T'S"

A very important thing to be remembered by the autoist is to keep her attention concentrated on the work before her. It is bad practice to look around, wave to one's friends or become so interested in conversation with one's companions that the responsibility is overlooked, as one is apt to lose control of the wheel, with disastrous result.

Don't go near the pavement too suddenly, for a deaf person or one otherwise preoccupied may step off in the path of the car.

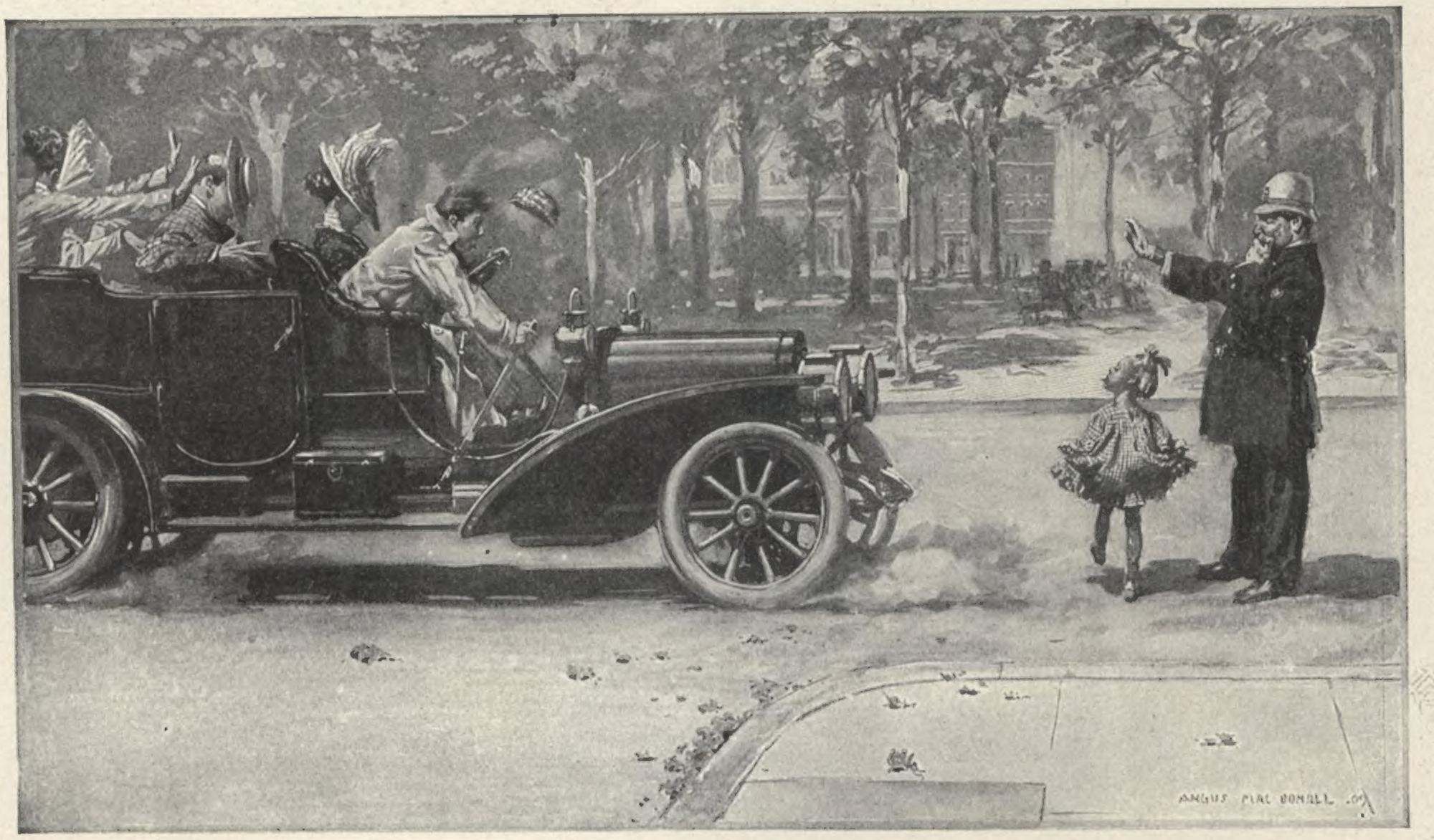
The windshield is excellent as a protection against wind and dust, but when it starts to rain or snow, drop the windshield immediately and rather become wet than run the risk of colliding with carts and injuring pedestrians, rendered invisible by the blurred glass.

Don't lift the hood to investigate trouble when it is raining.

Positively keep out of car tracks, and on wet, slippery pavements and roads. When it is necessary to slow down the speed of the car, do so by retarding the speed of the engine, instead of putting on the brake, otherwise the car is apt to skid and do damage.

MRS. A. SHERMAN HITCHCOCK.

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(118)

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Twelve ranges of mountains were climbed; seven great rivers crossed; the practically trackless wastes of Colorado, Wyoming, Utah and Nevada, the great American deserts, hundreds of lifeless miles, yet these bankers, professional men, men of society, manufacturers and merchants, all wealthy Premier owners, did not hesitate to enter these wastes with their wives and families. No greater evidence of confidence in a motor car has ever been given, and they knew, because their cars had seen from three months to three years' service. The twelve Premiers that started finished on the minute on a pre-arranged schedule without mechanical trouble. A wonderful demonstration of Premier consistency. ***But what does it mean to you?*** It shows the remarkable easy-riding qualities of Premier. If this had not been perfection, it would have been impossible to have motored forty luxury loving people, ten of whom were women, across this great American continent. Gasoline consumption averaged 12½ miles to the gallon. Four of the 1911 Premiers finished on the original tires. The theory of design, the quality of material, and the high grade of workmanship of the Premier car was established absolutely. These owner drivers had among them owned and driven practically all of the high grade automobiles, some of them the foreign cars. Therefore, the unanimous opinion that there is no car built that could have stood the awful drubbing these Premier cars received in this tour from ocean to ocean is expert testimony. These Premiers are now meeting the day to day requirements of their owners as they have always done. The ocean-to-ocean tour had no material effect on these Premiers For the ten years in which Premiers have been built, not a year has passed that the manufacturers have not given some wonderful demonstration of the reliability and the consistent performance of Premiers Every year they have been successful in disposing of their output months before the end of the season. It is these things which make Premier the logical car to buy when high grade cars are considered. But more wonderful than all is the fact that eighty-five per cent. of the entire Premier output is still driven by the original owners.

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